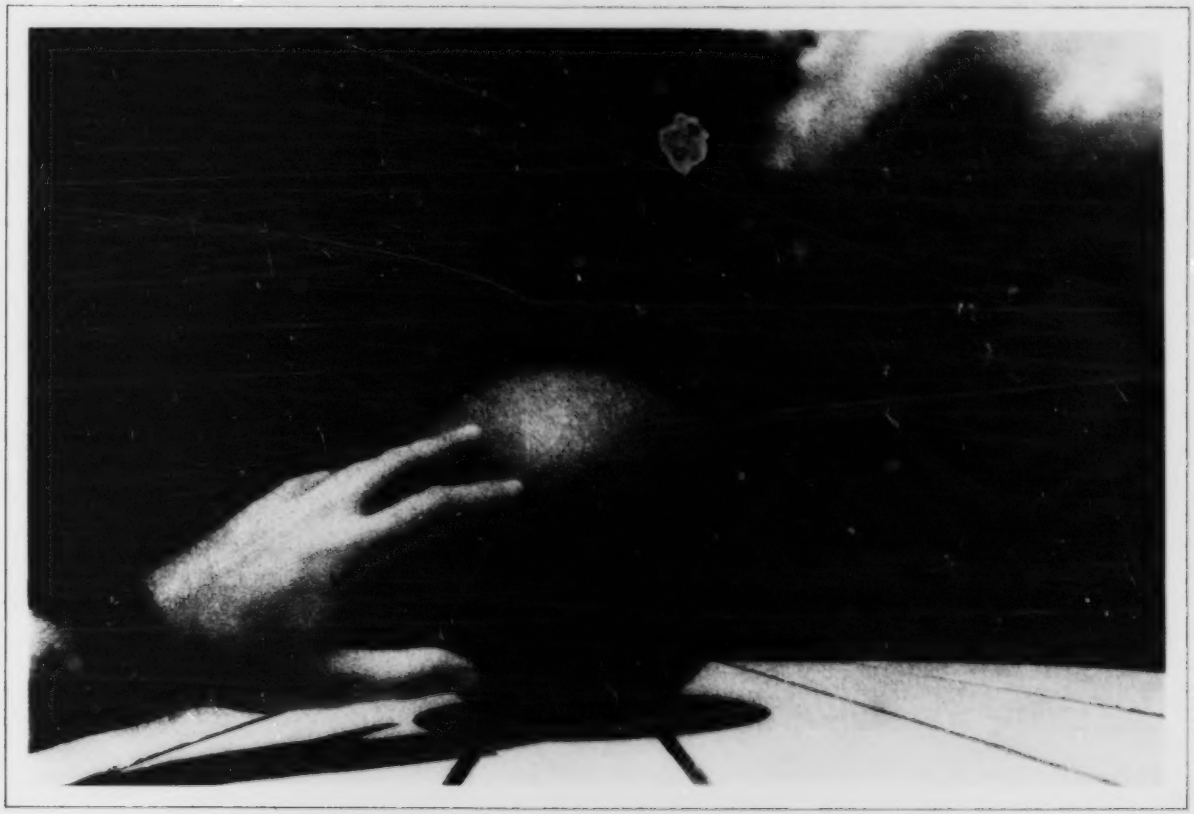
FINAL REPORT

Premier's Advisory Committee on the Arts

January 1989



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INTRODUCTION

The Premier's Advisory Committee and its Proceedings

The Premier's Advisory Committee on the Arts was created by an order in council, announced on December 12, 1986, to undertake a comprehensive review of cultural policy in New Brunswick. At its first meeting, on the following day, the Honourable Richard Hatfield, as Premier, confirmed the Committee's membership and outlined its mandate:

1) to act as a representative of the Arts community and to express its views to the provincial government;
2) to establish a consultative process with the Arts community to provide for the expression of its views and concerns regarding the role of the provincial government in the field of cultural development;
3) to advise the Premier on policies pertaining to cultural development.

The budget for the Premier's Advisory Committee on the Arts was set at approximately $100,000, and the Committee's membership originally consisted of Audrey Coté-St-Onge and Colin Mailer, as co-chairs, Chantal Cadieux, Kathy Hooper, Roger F. Cormier, Hope McLatchy, Ramona LeBouthillier, Susan Butler, and Allan Cooper. Katherine Kilfoil was appointed in February 1987, Peter Powning in July, and Peter Thomas and Charles MacLellan in August of that year. Three Committee members subsequently resigned: Allan Cooper in July 1987, Susan Butler in February 1988, and Hope McLatchy in March 1988. The Committee was assisted by two part-time staff members: Susanne Alexander of the Cultural Development Branch, for the duration of the Committee's proceedings, and Renée Delorme, who was employed between May and December 1987 to assist with the organization of Forum '87. The Department of Tourism, Recreation and Heritage also made its resources available on an ad hoc basis while translation services were provided for all documentation and Committee meetings by the New Brunswick Translation Bureau. In addition, during Forum '87 itself, many people donated their time as organizers and participants. The Committee would like to thank its staff for excellent support and all those, in the civil service and without, who assisted in its work.

The Committee met on 17 occasions in all and a timetable of those meetings and their major subjects is appended to this Report (see appendix 1).

Art is an expression of and at the same time an essential contribution to a society's dynamism. Artists are our heartbeats ... Naturally, they are sometimes controversial; they occasionally disturb us. They jar us. It is often the best who do. Artists create ferment; they make us progress. They imagine, and others buy their dreams. That's subsidizing Art.

Roger E. Cormier,
music teacher,
Caraquet

The Arts cannot function properly as a side dish ... They must be the main course.

New Brunswick Arts Council

Immediate Goals: Forum '87

The Committee established two immediate goals: to undertake a review of existing programmes and to organize a public forum on cultural policy. The review process was essentially complete by the time Forum '87 was held in Fredericton on September 18-20th of that year.

The Forum was a striking and unqualified success, welcomed enthusiastically by more than 350 participants from all parts of the province. Workshops were held to discuss the status of the artist, financing, marketing, community development, and education. In addition, 129 written briefs — 69 in English, 60 in French — were received by the Committee, a number far exceeding the Committee's expectations and ranging from passionate personal statements to lengthy and detailed proposals from individuals, Arts organizations, municipalities, and commercial companies. The final plenary session ended with a standing ovation, directed at the platform but more exactly expressing the conference's sense of united purpose. There was true consensus on major issues, despite the very different backgrounds of those attending, leading one journalist to observe that "they arrived as strangers, separated by professional disciplines, language, specific individual and group interests, demands and grievances. Fourteen hours later, they emerged from Forum '87 remarkably unified, energized and politicized" (Christina Sabat, *The Daily Gleaner*, September 26, 1987).

After Forum '87 the Premier's Advisory Committee on the Arts felt that it possessed the moral authority to represent the Arts community. A brief Interim Report (see appendix 2), summarizing the main policy emphases of the Forum and its accompanying briefs, was presented to the Honourable Frank McKenna in early January 1988. In this Interim Report the Advisory Committee attempted to establish certain fundamental assumptions which would guide its work towards the Final Report: these included a wide and inclusive definition of "the Arts"; the need for long-term planning; the desirability of a single governmental ministry for the Arts which would co-ordinate Arts-related initiatives throughout government; and the recognition that the Arts must be regarded as valuable industries and funded accordingly.

Preparations for the Final Report

At its meeting of November 7, 1987, the Advisory Committee decided to call for a topical analysis of the materials presented at

Forum '87 and the Institut de Leadership at the Université de Moncton was commissioned to analyze the written briefs, in addition to the materials gathered from the workshops and plenary sessions. The report of the Institut de Leadership was submitted to the Premier's Advisory Committee on February 20, 1988.

This analysis first provided some basic groupings of the Forum '87 briefs. There were, for instance, far more submissions from urban areas (112) than from rural (15), while fifty-two briefs came from individuals and the rest from organizations. Furthermore

> . . . seventeen briefs (13.2%) from the visual arts were presented; the needs of the vocal-instrumental music and literature sectors were expressed in sixteen (12.4%) briefs; the promoters in fourteen (10.8%); the community cultural associations in thirteen (10.1%); the theatres in ten (7.8%). Both dance proponents and the educational system submitted seven (5.4%) briefs each, six (4.6%) came from the cities, towns and villages; four (3.1%) from the film and video sector; and three briefs were submitted by both the mass media and crafts. Thirteen (10.1%) briefs could not be classified according to the various disciplines. (*Forum '87: Summary Report*, Institut de Leadership, 2).

This simple quantitative analysis did not, however, lead the Advisory Committee to qualitative conclusions about the relative worth of the different Arts sectors in New Brunswick. For example, three briefs from crafts and the mass media do not represent the importance of these sectors to the Arts industries as a whole, and other apparent discrepancies may be noted if numbers alone are considered. In all sectors, not surprisingly, a single brief was sometimes worth ten others. At the same time, the Institut de Leadership's report also provided tables of specific recommendations from each of the sectors identified, and these tables proved to be invaluable in assisting the Premier's Advisory Committee in drawing up its own recommendations. Many individuals and organizations expressed the same or closely related concerns and as far as possible this Final Report has reflected those shared concerns.

The Advisory Committee's 1988 meetings were almost entirely taken up with the discussion of position papers prepared by its subcommittees. One of those papers, that of Roger F. Cormier on the status of the artist, is regarded by the Committee as an essential document complementary to this Report and has been included as appendix 3.

We are describing a field of interrelated activities with constantly shifting boundaries.

These later meetings were extremely valuable in refining the recommendations of the Final Report and at all times the Committee sought to balance ideological convictions with immediate pragmatic ends. The positions of individual Committee members changed or were modified by the desire to make this present document genuinely useful. It is therefore not a "wish list" but a set of specific proposals grounded in a sense of sharp actualities and the firm belief that a new and vigorous Arts programme for New Brunswick would manifestly serve the public good.

A note concerning terminology: "the Arts" is a descriptive not a definitive term and throughout this Report phrases such as "Arts-related activities," "cultural activities," and "Arts industries" have been used, especially when quoting from other studies or reports. We are describing *a field of interrelated activities with constantly shifting boundaries*. A novelist's income, for instance, may include payment for radio work and for editing government reports. A painter may contribute visual material for television. A dancer may take part in a potato chip commercial. These services may be only peripheral to the artist's main work yet they are clearly "Arts-related." In this way too, the term "Arts labour force" can be broader in its implications than "Arts industries" — and many further examples could be provided of the shaded language in which the Arts have been discussed. As a consequence, studies of the Arts often overlap; their terms of reference may be very different; the terminology changes.

In presenting this Report, however, the Committee has not hesitated to include examples from sources which employ these differing terms, since its concern is to establish the clear lines of *general trends*. At the centre of the Committee's understanding of the Arts are the literary, visual and performing arts, and crafts. Yet artists and craftspersons constantly enter the working lives (in an employment or financial sense) of non-artists and non-craftspersons, drawing in others to the "Arts labour force," albeit temporarily. The "Arts labour force" is thus larger than the community of artists and craftspersons, just as the "Arts industries" extend outward from the work of art, the craft, the performance — while "culture" is of course a broader category again.

PART 1

THE FUNCTION OF THE ARTS IN NEW BRUNSWICK

The Arts in New Brunswick will perform their ancient purposes as they must. They serve our imaginative and spiritual needs; they celebrate our sense of being; they question and test our moral and aesthetic values. The Arts will exist while men and women exist, for the compulsion to express ourselves in artistic form is rooted in our humanity itself.

The Arts in New Brunswick would continue to live in some manner, furthermore, without a cent of aid from government. But if the function of government in a democratic society is to serve the best needs of all people, neglect of the Arts is a denial of that function. In great societies the life of the spirit and the imagination is lived with vigour. In the Arts we can engage in "serious play." They are not a "sector," a "special interest," an "ornament," or — as grievously misunderstood by our educational system — an "option." As the Conseil de Promotion et de Diffusion de la Culture rightly insisted at Forum '87, the Arts are essential to the expression of New Brunswick's "special identity."

The heart and blood of a community is its culture.

John Hooper, sculptor, Hampton

Quality of Life: The Arts and Democracy

In any society the "quality of life" is measured by many criteria. But cultural diversity, freedom of choice and expression, the passion for imaginative truth are the marks of enlightenment, just as narrowness, prejudice, and habits of shallow deceit are not. The Arts matter because they are rooted in values of openness, enquiry, innovation, exuberance, and the pursuit of excellence. By encouraging the Arts, a government simply acknowledges the central interest of society in its own well-being, both material and spiritual. In all its varieties, whether by "folk" art or "fine" art, the need to give living form to human experience is insistent and enduring.

This remains the unchanging core argument in favour of active governmental support for the Arts. It is the argument which enlightened patrons have always accepted, even in the least democratic of societies. But government by and for the people makes responsibility in some measure for the Arts imperative. The Arts enhance us all; their benefits are our benefits; however lonely and separate the individual artist's existence, in his or her work there is a sharing.

Colour, proportion, design, the force of language, affect us profoundly in our daily lives, in our communities, our workplaces, our homes. If we have the choice, we choose to live and work in places which please us and which by the exercise of taste and imagination we can make even more pleasing. While harsh necessities have

often induced people to accept far less, such restrictions are not inevitabilities. The demand for a better quality of life is obvious in the effort to renew our city centres, to landscape new and renovated properties, to require new and higher standards of design in our lives, to bring greater choices to our leisure.

Industries considering location no longer weigh such factors as the sources of material and lines of communication alone. The availability of cultural activities is now a major element in such decisions. In regenerating our city cores, furthermore, the importance of specialty and "up-market" merchandizing – with its heavy dependence upon design skills and high quality crafts – has been demonstrated, while the creation of a new kind of ambience, requiring better architecture and planning, is all part of an enriched aesthetic sense that has direct economic consequences.

The Arts in their Economic Role

It is wrong to believe that an entrepreneur in the craft or artistic sector has the same rights and privileges as a businessman in the manufacturing, agricultural, or fishing sectors.

Hilda Lavoie-Franchon, painter-engraver, Nigadoo

Underlying this Report there is a basic supposition that the Arts interpenetrate and affect many spheres of life and must be understood in terms of their *total* rather than sectoral impact. The Premier's Advisory Committee completely rejects any notion that the arts are peripheral or inessential. But difficulties do exist, as the shifting terminology shows, in giving quantitative measure to qualitative values. Can we discuss the Arts in terms of numbers? What is their dollar value? How many jobs do they create and sustain?

In recent years a fund of evidence has been gathered from provincial, national, and international sources which demonstrates the importance of the Arts to society in more quantitative ways. The Arts, as industries, produce jobs and revenues. Arts-related activities are "value-added" whatever the perspective.

There has been a transformation of this more strictly economic role of the Arts in most developed countries. This follows the so-called "deindustrialization" of such economies, their steady shift to "service" industries, far greater emphasis upon design and quality in the marketplace, the growth of tourism, and the promotion of "culture" and "heritage" for their leisure appeal.

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Moreover, the internationalization of the communications industries, particularly the electronic and print media, has meant that many Arts-related activities have potential access to an enormously extended market – and one in which the restraints on trade evident in other sectors of the economy are less apparent. The Arts can cross borders; they are portable; the language they

speak, though often local or national in origin, has general meaning.

Demography: The Changing Arts Audience

Certain demographic and educational factors have assisted, even led, the growth in Arts activities. The aging of the general population (with its effect upon work and leisure patterns); the spread of higher education (diversifying cultural tastes); the greater economic status and political influence of women (who have been shown to outnumber men in the present Arts audience) — each of these elements has influenced both the production and the "consumption" of the Arts. The structure of our society has changed. This change has occurred rapidly and its effect upon the demand for Arts-related services shows no sign of slowing down. *Indeed, since women are unlikely to repudiate their greater social power and influence and the proportion of older persons in our society will continue to increase, the Arts audience will grow further.*

The relationship between growth in the Arts audience and increased post-secondary education has been amply demonstrated. In 1977, according to a recent report prepared for the Canada Council, "32% of the Canadian labour force had some post-secondary education. By the year 2000 . . . 45% of the labour force will have at least some post-secondary education" (*New Brunswick and the Arts,* The Canada Council, January 1987, 2). As a consequence, this same study concludes, "between 1977 and 2000 the Arts audience will double." This audience is, moreover, "the most socially and politically active and articulate sector of the Canadian population." Participation rates in Arts-related activities in Canada have also been rising significantly faster than the population rate — almost twice as fast, incidentally, as attendance at sports events — offering another clear indication of rising demand (*New Brunswick and the Arts,* 18).

In addition, other less quantifiable factors are at play in the building of an audience, in the growth of demand. At a certain "threshold" stage social emulation triumphs over inherited or assumed values. This is very evident in the most public art forms. Theatre-going, for instance, is an acquired habit — and the strong support built up in Nova Scotia and Prince Edward Island by Neptune Theatre and the Charlottetown Festival is more than matched within New Brunswick by the success of Théâtre Populaire d'Acadie, Theatre New Brunswick, La Coopérative de Théâtre l'Escaouette, and La Compagnie Viola Léger. These companies have built strong local audiences and gained national re-

Since New Brunswick is an economically poor province, and because the Arts appear to have little value here, we must act vigorously and imaginatively to create a privileged place here for Art. In 10 or 20 years, New Brunswick will be no longer merely picturesque; it will be the Silicon Valley of contemporary Art.

Galerie Sans Nom,
Moncton

Indeed, since women are unlikely to repudiate their greater social power and influence and the proportion of older persons in our society will continue to increase, the Arts audience will grow further.

spect as innovative companies while demonstrating their commitment to resident artists. Indeed, New Brunswick has the largest per-capita theatre-going audience in Canada, with a paid attendance of approximately 175,000 in 1987.

The success of our various festivals tells the same story. The Miramichi Folk Song Festival is now in its thirtieth year and attracts audiences and performers from throughout North America. It has also encouraged the publication of books on folk-song and local heritage while its proceedings have been filmed by Disney's Epcot Center. Le Festival internationale de Musique baroque in Lamèque is a truly international musical celebration, which after thirteen years of growing success sells out every performance during its week-long course. In 1988 four Lamèque concerts were recorded by the CBC and Radio-Canada for national broadcast. Other festivals have demonstrated the same energy, variety, and flair. Festival by the Sea, Le Festival Acadien, La Foire Brayonne, and the Irish Festival are now features in our cultural landscape which offer opportunities for New Brunswick artists and performers at the same time as they invigorate us with talent from elsewhere. *These events are cultural growing points with clear economic implications.*

Demand is *created* by talent and imagination. This applies in all spheres of the Arts, not only those which attract the big crowds. Thus changes in the taste for furniture or interior decoration or crafts reflect the availability of superior work. In New Brunswick there is a very vigorous demand for local craftsmanship, as attendance and sales at craft fairs demonstrate, which testifies to the quality of the products. In the Arts, demand is undoubtedly "product-led." Ten years ago, books published in the Maritimes on regional subjects, usually by regional authors, were relegated to obscure shelves by booksellers on the grounds that they "did not sell." The market has since been transformed. More and better books have created a stronger demand which is creating more and better books — displayed now "up front" — and regional publishers have expanded into the educational market and into the sale of foreign rights. *Yet the dispersed and capital-starved nature of our Arts industries means that such successes are often inadequately extended. As Matthieu Duguay, a musician from Lamèque, observed in his brief to the Advisory Committee, "There have been so many stillborn projects because there was no follow-up or continuation." Arts marketing is more than a matter of recognizing cultural shifts: it requires development strategies.*

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Jobs and Revenues

In a recent Five-year Plan prepared by the Ontario Arts Council, the provincial economic impact of the broader Arts sector was estimated at $6.8 billion with 100,000 jobs, while the national economic impact of the Arts was reviewed in a study commissioned by the same body.

> A comparison of the country's Arts industries to the 20 largest Canadian manufacturing industries has placed the Arts industries 9th in revenue, 4th in number of persons employed, and 6th in expenditures on wages and salaries. In comparison to other industries, the direct economic impact of the arts and culture sector is somewhat larger than the tobacco, rubber, textile, clothing, or furniture and fixture industries, and about the same as the metal and mines, food and beverage, electrical power, gas and other utilities, or the accommodation and food-service industries *(The Economic Impact of the Arts in Ontario,* Ontario Arts Council, October 1987, 1).

Though it is difficult to extrapolate the implications of such external Arts industry figures for New Brunswick, their *scale* is surely significant. In the national market and in the largest provincial market the Arts represent a powerful economic factor.

Other useful comparative figures, this time from a Maritime province with an important tourism sector, are provided by the very recent *Report on Economic Impacts and Opportunities [in the] Cultural Industries in Prince Edward Island.* Total cultural industry sales in that province in 1986 were estimated at $21,250,000, while the

> ... total number of jobs in the industries was approximately 3,000, which represents 900 person-years of employment. The indirect and induced impacts are estimated at $14,025,000, for a total value of sales of $35,275,000; total jobs resulting from the cultural industries are estimated at 3,200, and total person-years at 1,080 (*Report on Economic Impacts [in the] Cultural Industries,* DPA Consulting, March 1988, iii-ix).

This is a major contribution to the Prince Edward Island economy.

Meanwhile, according to the Canada Council:

... in Canada as a whole in 1981, "Arts-related employment was nearly as large as the agricultural labour force or total federal government employment including crown corporations."

The New Brunswick Arts industry had total revenues of $148 million and salaries and wages of $50 million for some 3,748 workers in 1983. Using a provincial multiplier of 1.5, the income multiplier effect of the New Brunswick Arts industry on the provincial economy was $222 million. Using the Gross National Expenditure Multiplier of 2.1, the income multiplier effect of the New Brunswick Arts industry on the national economy was $311 million in 1983 (*New Brunswick and the Arts*, 2).

In the same document, *Arts-related* jobs in New Brunswick were estimated at 6,624 for 1981, and any reasonable extrapolation would put the figure higher in 1988.

At the municipal level the impact of the Arts industries can be very substantial. A standardized estimate of the economic impact of those industries in Moncton and Saint John in 1983 produced revenue figures of $27 and $30 million respectively; wages and salaries of $9 and $10 million; impact on the local economy of $35 and $63 million — and Arts-related employment of 1,192 and 1,325 jobs (*New Brunswick and the Arts*, 3).

The extent of this provincial and municipal Arts activity, however, is hardly surprising when measured against the fact that in Canada as a whole in 1981, "*Arts-related employment was nearly as large as the agricultural labour force or total federal government employment including crown corporations.*" (*Economic Impact of the Arts in Ontario*, 1). Plainly, the true development of the Arts industries within the general service economy has not yet been recognized in the framing of governmental policy in New Brunswick.

Opportunities for further growth may lie immediately at hand. For instance, in the Atlantic Publishers' Association *Industry Profile Study* completed in 1986, an educational publishing market in excess of $20 million was identified *within the Atlantic region.* At present these expenditures (mainly by provincial departments of Education) almost entirely leave the region. The recent Maritime Studies textbooks were however a welcome encouragement to regional writers, publishers, graphic artists, and the printing trades, and ventures of this kind might be extended much further. Even very modest and unrestrictive local preference purchasing policies would provide employment, while the development of pro-

fessional skills would in turn lead to far greater competitiveness in other markets. In book publishing, as in the other Arts industries, *development funding and access to markets* is the key to growth.

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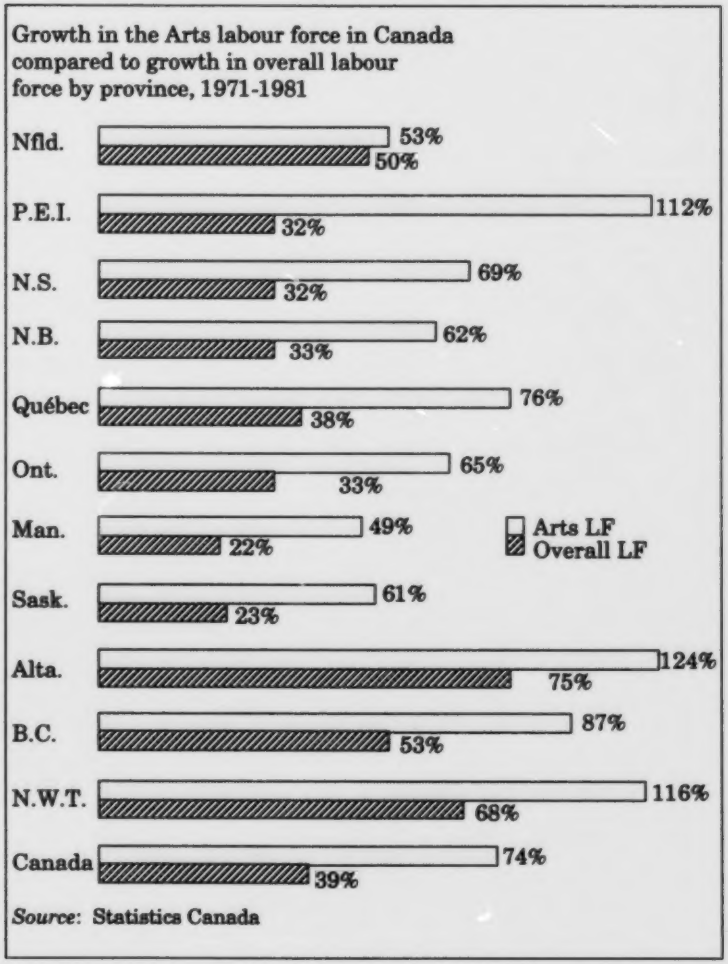


Tourism and the Cultural Industries

Plainly, tourists make cultural choices; access to our heritage and the work of our artists and craftspersons should be far more available than at present.

The Prince Edward Island study cited above identified "a significant but imprecisely identified linkage between tourism and the cultural industries on Prince Edward Island" where "forty-five per cent of all operators make 50% or more of their annual sales to tourists" — confirming a larger perception of

> . . . an increased interest in cultural tourism by comparison with even ten years ago. After idling-type activities (sun-bathing, shopping, sight-seeing, etc.) culturally-related activities rank high among tourists, particularly visiting museums, galleries, crafts shops, and good dining. In two major marketing studies conducted for the P.E.I. Department of Tourism cultural activities ranked higher than amusement parks and night clubs (*Economic Impacts and Opportunities [in the] Cultural Industries*, v-vi).

The relationship between tourism and the Arts industries is apparently so little understood in New Brunswick that one book publisher was told by a very senior official in the Department of Tourism, Recreation and Heritage that books had little to do with Tourism, and books about New Brunswick people and places were therefore not worthy of increased support. This astonishing observation flies directly in the face of evidence from all major centres of tourism, where attractively produced and informative books, often about local arts, crafts, customs, traditions, and events deepen the special appeal of a particular place. In the words of the Upper Saint John River Valley Tourism Association: "the artistic community plays a very important part in attracting and keeping tourists in New Brunswick." *Plainly, tourists make cultural choices; access to our heritage and the work of our artists and craftspersons should be far more available than at present.*

In the light of the accumulating evidence of the economic importance of the Arts industries, the failure of previous New Brunswick governments to vitalize their Arts programmes might appear perverse or the product, during latter days, simply of drift and inertia. From the standpoint of political policy, the Arts clearly suffered from the "megaproject" mentality. The Arts industries are geographically dispersed, small-scale, and diverse in nature. Their revenue-raising and job-creating actuality and potential do not have the immediate visibility — and apparent political glamour — of a Bricklin or a Point Lepreau, nor do they have the immediate

impact upon individual communities of new construction projects and factories.

Nevertheless, the impact of the Arts upon the *overall* economy, upon its *underlying* strength is already considerable and is growing.

The Arts are about depth, about the long-term; they are not dated or disposable.

The Example of Québec

The policy of the government of Québec towards its cultural industries was the subject of an article in the internationally prestigious magazine *The Economist* for November 28, 1987. That Province's support for the cultural industries was rightly seen as an essential factor in the "Quiet Revolution" and its aftermath, leading *The Economist* to observe that

> . . . a nation's ability to create and export knowledge is as sure a sign of its power as its army or its natural resources. This is true even when the entity in question is not a nation . . . [Québec's] artists, painters and writers win international acclaim; its films and television programmes are widely distributed; its educationists and software designers find markets throughout the French-speaking world ("A Mother Culture's daughter grows up," *The Economist*, November 28, 1987, 95).

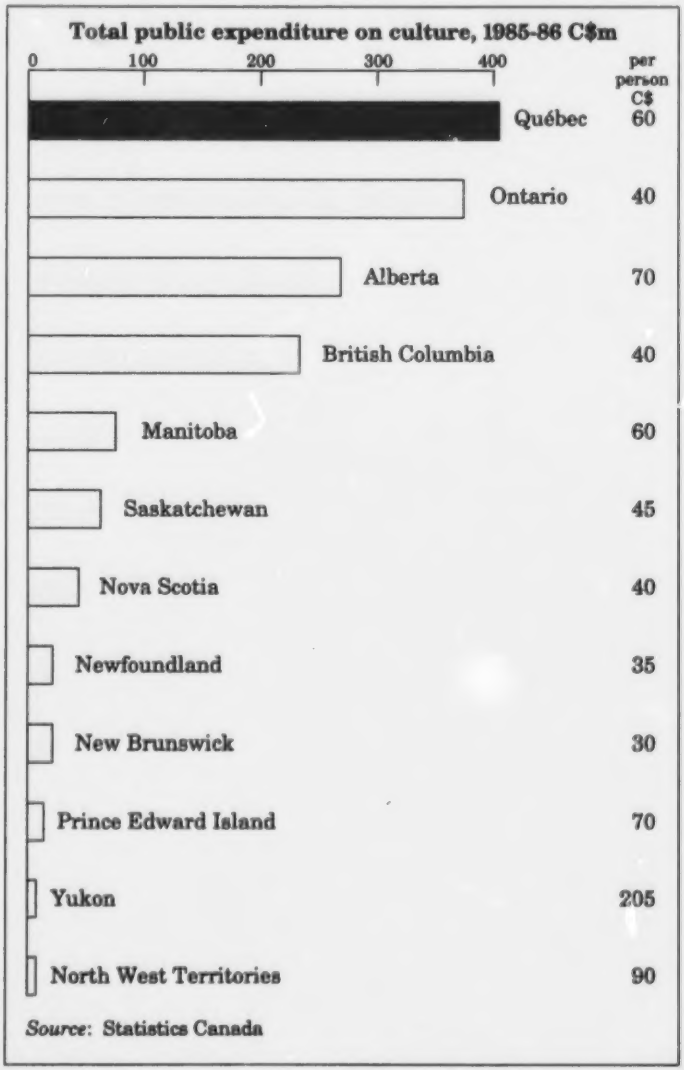
The "image" of a nation or a province need not be confined to some drearily familiar stereotype — lobsters and fiddleheads perhaps (much as we love them) — or a shallow fabrication created at great cost by public relations consultants.

If our "image" reflects real creativity it persuades and entices; it is *deeply* appealing and its impact lingers. This is not simply a matter of how others see us. We must learn to see ourselves, to know and appreciate "what is unique in [our] particular corner of the world" (St. Croix Regional Arts Council, St. Stephen). Art can give force and clarity to such perceptions. *Children of a Lesser God* and *Les Portes Tournantes* are fine films with a strong sense of place. They will last in memory far longer than the latest tourist brochure just as good books about our province, paintings and performances by our artists, and crafts by our resident craftspersons will endure. *The Arts are about depth, about the long-term; they are not dated or disposable.*

In these respects, Québec's recognition that its artists and craftspersons are essential to its strength is both enlightened and entirely practical. Unfortunately, *The Economist's* many influential

Among the Canadian provinces, New Brunswick stands last in public expenditure on culture.

readers world-wide also took note of the dismal figures (obtained from Statistics Canada) included in the table accompanying the article cited above (and reproduced here). *Among the Canadian provinces, New Brunswick stands last in public expenditure on culture.*



The Problems of Arts Administration and New Brunswick's Arts Policy Failure

The Premier's Advisory Committee acknowledges that there *are* inherent difficulties in the formation and administration of governmental programmes for the Arts. These difficulties are apparent worldwide but resourceful administrations have surmounted them. First, there is the cultural/industrial distinction, which is rooted in realities of artistic performance and its extension into society. Sensitive and effective programmes for the Arts must attempt a *simultaneous* awareness of cultural and economic value. This is not always easy — notably in a province with two substantial linguistic cultures.

The interpenetration of Arts activities throughout the apparently separate departments of government has also created administrative anxiety. Not surprisingly, many civil servants, trained in more traditional modes of thinking, shrink from complexities of this sort and would prefer the Arts to be confined to a convenient but "distancing" agency, out of sight and out of mind. They would prefer to maintain models of economic structure that include only marginal recognition for pots, paintings, books, music, dance, and theatre.

In the Interim Report, however, the question was raised of whether Lucy Maud Montgomery had been more valuable to the economy of Prince Edward Island, as an indefinitely renewable resource, than Point Lepreau to New Brunswick. This was a perfectly serious question, advanced in the context of "post-industrial" economics. By the same token, Edith Butler and Antonine Maillet may have greater value in the longer run to the Acadian Peninsula, or David Adams Richards to the Miramichi, by virtue of the recognition art brings to a region, than can short-term employment projects, however immediately necessary they may be.

People need work now. But governments must also act for the medium and long term. Like research and development in the traditional economy, the Arts are the means to innovation and change. By neglecting them we appear to accept that New Brunswick will confine itself to imitation and second-hand ideas. We must present ourselves to the larger world through potent and enduring images, rooted in our real lives.

In our own terms, to our own scale, we can be as successful as Québec or Ontario. By any reasonable measure, the Arts community in New Brunswick has been notably productive. In addition to those already mentioned, artists and craftspersons in several

At this stage of our literature's development, our artists need more than ever to open up to the world, to confront what is done elsewhere, to assert their identity through continuous exploration of their differences, which itself becomes a factor of enrichment for others. You do not become a Rose-Marie Landry or an Antonine Maillet, or some other celebrity by isolating yourself in a corner.

Fédération internationale des écrivains de langue française

People need work now. But governments must also act for the medium and long term. Like research and development in the traditional economy, the Arts are the means to innovation and change. By neglecting them we appear to accept that New Brunswick will confine itself to imitation and second-hand ideas. We must present ourselves to the larger world through potent and enduring images, rooted in our real lives.

Governmental assistance to the Arts must attend to the two parts of the equation: the primary producer must be encouraged while the already growing audience/market must be stimulated.

The specific responsibilities for Arts-related activities should remain with their appropriate existing departments of government, though a new directing and coordinating agency is essential. The Arts are central to our culture and our economy and cannot be regarded as an adjunct to the serious affairs of state, to be administered by a politically weak, under-funded sub-department. Creating another bureaucratic "arts ghetto" can only perpetuate the present woeful situation.

fields, such as Freeman Patterson, Marie-Hélène Allain, Claude Gauvin, Molly Bobak, Bruno Bobak, Peter Powning, John Hooper, Claude Roussel, Herménégilde Chiasson, Fred Ross, David McKay, and Jacques Savoie have achieved national and international reputations, and others might readily be added to this list. We have a lively, cash-starved group of film-makers in New Brunswick, largely dependent upon the National Film Board and Radio-Canada for their survival. Les Éditions d'Acadie and Goose Lane Editions, the largest of our book publishers, have managed to expand to national significance despite operating in the worst market — defined by linguistic, demographic, and geographic factors — in Canada. Dance Arts Studio, the Memramcook Institute's Theatre School, and the Maritime Writers' Workshop continue to attract prominent artists as teachers and promoters. The Association des Écrivains acadiens has earned respect in literary circles throughout the francophone world.

Such a selective survey is inadequate at best. Nevertheless, it makes the point that the Arts in New Brunswick are a sphere of achievement, that we do not need to make foolish or inflated claims. Open a Freeman Patterson book in Helsinki, read David Adams Richards in Moscow (in Russian), turn on the television in Paris and listen to praise for Maillet, buy a Powning at Macey's in New York: the artists of New Brunswick travel well and serve us well.

But such achievements are hard-won in many cases. The Arts must be treated as a vital, enhancing resource, making work, contributing substantially to economic health, to knowledge of ourselves, and therefore worthy of substantial governmental investment of money and imagination. We have long realized that New Brunswick cannot live by pulp alone. New programmes must acknowledge the actual nature of things, and governmental assistance to the Arts must attend to *the two parts of the equation: the primary producer must be encouraged while the already growing audience/market must be stimulated.*

The Impact of the Arts on Different Government Departments

Once the Arts are recognized as central to our economic as well as our cultural life there are immediate implications for several major agencies of government: for Commerce and Technology, through small business programmes, marketing assistance, and technological upgrading; for Labour, requiring the reassessment of the employment status of artists and a re-evaluation of the place of

Arts-related work in the general employment pattern; for Education and Advanced Education, requiring an assertion of the place of the Arts in general education and far greater use of artists and craftspersons in schools and colleges; for Tourism, requiring a new and full understanding of the importance of the Arts in presenting New Brunswick to the world. *The specific responsibilities for Arts-related activities should remain with their appropriate existing departments of government, though a new directing and co-ordinating agency is essential. The Arts are central to our culture and our economy and cannot be regarded as an adjunct to the serious affairs of state, to be administered by a politically weak, under-funded sub-department. Creating another bureaucratic "arts ghetto" can only perpetuate the present woeful situation.*

The Cultural and Craft Development Branches: Decline and Atrophy

The status of the present Cultural and Craft Development Branches is deplorable and their significance has been steadily eroded *despite* the enormous increase in Arts-related activities noted above. The Cultural Development Branch, for instance, was founded in 1975-76 with a total operating budget of $127,200, rising to $840,100 by 1982-83. From that year to the present the Branch's budget, with the exception of capital projects from 1986 through 1988, has been virtually frozen (in 1982 dollars); in constant dollars the *grants* proportion of the budget has fallen by 30% since 1982-83 (see appendix 4). While actual expenditures in 1987-88 substantially exceeded the budget, we must question their nature and why this pre-election year was chosen for such disbursements. There is no evidence of a new plan, a new urgency for the promotion of the Arts. There were 12 employees in 1983-84; there are 7 in 1988. At best, the activities of this Branch can be considered a holding operation, at worst tokenism and political favouritism.

To permit the governmental agencies with nominal concern for a growth industry to decline into a condition of passive survival defies all logic. Staff morale is low; recruitment is impossible; initiatives can only be minor. The programmes administered by the Branches have remained virtually unchanged for thirteen years, and their emphases do not adequately reflect the changed world. Nor has there been any formal mechanism for consultation with the Arts community at any time since the formation of the Cultural Development Branch in 1975. Indeed, the last conference on New Brunswick Arts policy was held in 1969. The steering committee

One of the major difficulties that the crafts community, and probably the arts community as a whole, faces is a fragmented and uncoordinated bureaucracy that seems to have no definition.

New Brunswick Crafts Council

For some years New Brunswick's performing artists have fought on a confusing battleground littered with political patronage, lacking government leadership, nurturing and support . . . It is . . . time that an infrastructure be created to provide fair access to government assistance.

Council of the Arts Fredericton

formed as a result of that conference recommended the formation of the Cultural Development Branch within the then Department of Youth, Recreation and Cultural Resources and suggested:

> . . . that an Advisory Board, representative of all the Arts and all the areas of the province, be created. Included among the membership of the Board must be persons actively involved in the Arts at the professional, university and community levels (see appendix 5).

No Advisory Board was formed; no legislation concerning the Arts was enacted. Yet effective governmental agencies for the Arts throughout the world have incorporated consultative and collaborative bodies made up of artists and craftspersons. This is particularly necessary in the consideration of cultural and aesthetic rather than "industrial" concerns.

In their subordinate position within a large department, the Cultural and Craft Development Branches have suffered predictably. Wholly dominated by Tourism, a major spending agency with a high public profile and heavy past involvement in patronage practices, they have degenerated into shabby ineffectuality, despite the best efforts of some members of their staffs.

Primary Policy Recommendations

In the foregoing pages, this Report has set out the essential rationale for its specific recommendations. Existing governmental programmes for the Arts in New Brunswick are underfunded, uninspired, and rooted in a failure to understand the central role of the Arts in our society. More particularly, there has also been a failure to acknowledge the significance of the Arts industries in a quickly changing economy, to accept that concerns for jobs and revenues are not somehow distinct from the Arts. To initiate a new Arts policy, government must begin with a new view of the Arts.

The Advisory Committee's first direct recommendations to the Premier therefore concern *general governmental policy,* addressing those matters which underlie all subsequent recommendations. The Advisory Committee recommends:

1) That the status of artists and craftspersons in New Brunswick be re-defined, taking into account the realities of their employment — its often sporadic nature, lengthy preparation periods, and financial insecurity. The taxation and social insur-

ance status of artists and craftspersons is at present entirely unreflective of their economic value as a group. Like fishermen and farmers, for example, they should be accorded treatment which acknowledges the special circumstances of their work and their cultural and economic significance. Where such matters fall under federal jurisdiction the provincial government should actively seek changes in federal regulations.

2) That the place of the Arts be recognized by *all* relevant departments of government and their existing programmes be modified accordingly, with some budget allocation provided specifically for assisting the Arts industries.

3) That a new agency of government be formed to initiate, direct, and co-ordinate Arts-related programmes designed to strengthen the Arts in our society, this agency to be created as a separate ministry or as a secretariat headed by a deputy minister whose sole responsibility is for the Arts. The Committee also recommends that the head of this new agency chair a permanent interdepartmental committee co-ordinating Arts-related initiatives throughout government.

4) That an Arts Board be established incorporating the principle of "peer evaluation" into the administration of Arts programmes and a modified form of the "arm's length" principle as it has been applied elsewhere in Canada and the world at large. The majority of the members of this board should be selected from and by the Arts community itself, and its primary function should be to administer an effective jury system for grants and to consult with and advise the arts agency on matters of Arts policy.

5) That the nature of Arts education in the province of New Brunswick be immediately re-defined, so that the training of teachers and the composition of the school curriculum reflect the true status of the Arts in our society.

6) That the whole question of community cultural development be re-defined and focused through a reconstituted Cultural Development Branch.

These recommendations are understood to apply to *general governmental policy,* since their implications are wide. More detailed recommendations for the proposed new agency of government and the Arts board follow directly in Part Two of this Report.

PART 2

A NEW GOVERNMENTAL AGENCY FOR THE ARTS

If an Arts policy in New Brunswick is to be focussed and energized it cannot be directed from within a catch-all government department, where intradepartmental politics and diversified responsibilities will almost certainly limit the effective implementation of new initiatives. This Report has already pointed to the wide impact of Arts activities throughout government. An agency which could direct and co-ordinate general Arts programmes and funding would therefore be best placed at a natural "meeting place" within the administrative structure of government. For these reasons, the Advisory Committee recommends that an Arts Secretariat be formed which would independently administer new programmes while acting in liaison with existing departments of government and with an Arts Board. Such an agency is likely to prove more cost-effective, furthermore, than a full ministry, and be more committed to innovative policy and interdepartmental arrangements.

However, this recommendation is itself dependent upon a new understanding of the parameters of an Arts agency. In our Interim Report we stressed that our working definition of the Arts should "be wide and inclusive." It remains so. But in the administrative structure of an Arts agency there is great merit in clearly focussing upon the performing, visual (including film and video), literary arts, and crafts, while separating for administrative purposes "fixed assets" such as historic sites, museums, and libraries. We question, furthermore, whether an Arts agency is the best department for community cultural development, which has very wide parameters indeed. *The needs of individuals and Arts groups within communities who wish to improve their skills and opportunities could substantially be met under the terms of eligibility of a new agency while highly specific community needs should be addressed elsewhere.* In Part Four of this Report we recommend that the Cultural Development Branch be retained for this latter purpose.

The participants at Forum '87 necessarily accepted as "givens" the administrative problems inherent in the nature of our province, with its two major languages and the distance many people live from centres of Arts activities. These reflect, of course, the problems of government in all its aspects. In the matter of language, it was the Advisory Committee's view that a "parallel" structure for a new agency was not suitable because it was felt that the whole co-operative and co-ordinating thrust of our recommendations would be defeated by such a structure. For the Committee this was a compelling argument. Our recommendation is therefore for a fully bilingual Arts agency which could *address those disadvantages*

The only way we can attain positive long-term results in the artistic and cultural fields is by creating an infrastructure which encourages and supports our cultural products while at the same time fostering innovation and creativity.

Felix Rebolledo, film-maker, St-Basile

The needs of individuals and Arts groups within communities who wish to improve their skills and opportunities could substantially be met under the terms of eligibility of a new agency while highly specific community needs should be addressed elsewhere.

Our recommendation is therefore for a fully bilingual Arts agency which could address those disadvantages created by language or distance by applying a points system based upon market or resource availability.

created by language or distance by applying a points system based upon market or resource availability (see Regional Disparity).

A General Mandate

The Advisory Committee recommends that the general mandate of the new Arts agency should be as follows:

1) to encourage and promote the Arts, and excellence and innovation within the Arts, in the province of New Brunswick;
2) to recognize and meet the special needs of professional artists and craftspersons;
3) to seek to enhance and display the skills of developing artists, craftspersons, and talented amateurs;
4) to identify existing facilities for Arts activities and to seek to provide new facilities where needed;
5) to seek to eliminate regional disparities as they apply to the Arts;
6) to encourage artists and craftpersons to work in New Brunswick;
7) to create as far as possible an integrated system of Arts-related activities by means of shared facilities, training, marketing, touring, and promotion;
8) to establish and maintain strong generic Arts organizations within the province and to encourage their active co-operation with each other;
9) to offer information and research services to the public on Arts-related subjects;
10) to act as a co-ordinating agency for Arts-related measures by other governmental departments, both provincial and federal;
11) to work in liaison with municipalities and other community organizations to enhance Arts activities.

This mandate reflects the major concerns expressed in the briefs addressed to Forum '87. *Its emphases are upon the improvement of organization, structure, co-operation, and shared initiatives.* The Premier's Advisory Committee also recommends that the agency fulfill its general mandate according to certain policy directives. These directives, again reflecting the Forum '87 briefs and discussions, would establish priorities for immediate action and would be reflected in the first operating budget for the new agency.

Policy Directives

The Advisory Committee recommends that the programmes of the new agency be governed by the following policy directives:

1) to emphasize the *dissemination of information* concerning the Arts, both within and without the province, by professional and effective means;
2) to establish *sales and marketing initiatives for* New Brunswick arts and crafts;
3) to emphasize *the strengthening of efficient "delivery systems" for the Arts in New Brunswick* such as performance and exhibition facilities, touring circuits, festivals, book publishing and distribution, without which artists and craftspersons cannot flourish and audiences cannot be reached;
4) to make available *longer-term funding* to those individuals and groups whose "lead-time" is demonstrably extended and to encourage longer-term planning and investment in the Arts;
5) by direct negotiation and collaboration with other government departments, school boards, college and university administrations, *to seek a marked improvement in the status of the Arts in schools, colleges, and universities throughout the province.*

By means of the co-ordinating mechanism of an interdepartmental committee on the Arts, the Advisory Committee further recommends:

6) that 1% of the costs of building or renovating public buildings be directed towards the purchase or commissioning of works by provincial artists or craftspersons;
7) that efforts be directed to ensure that furnishings for public and governmental buildings be designed by provincial artists and craftspersons, or purchased from manufacturers located in New Brunswick;
8) that at least 50% of all works of Art for public and governmental buildings be produced by artists resident in the province;
9) that governmental publicity and promotional materials be purchased from or contracted by individuals and companies located in the province;
10) that provincial sales tax be removed from provincially-produced works of Art or Craft;

11) that 25% of the Tourism promotion and product-development budgets be alloted to the preparation and distribution of print, craft, and art materials about and from New Brunswick;
12) that the "cultural industries" become eligible for funding under the programmes of the Department of Commerce and Technology.

The Premier's Advisory Committee on the Arts is confident that the implementation of these recommendations, far from being a burden on the public purse, would in most instances be revenue-producing in the short and medium term. In some instances, our recommendations imply an intelligent recycling of existing governmental funding, long overdue. If implemented, the impact of these proposals upon the Arts community and upon our general quality of life could be profound and lasting.

Programme Structure

By recommending a general mandate and broad policy directives, the Advisory Committee has also set some essential terms for a programme structure for a new Arts agency. But by way of introduction to that programme structure some brief review is required of what is presently available.

In the *Inventory of New Brunswick Government Programmes, Services and Policies Affecting the Arts and Culture*, prepared at the request of the Advisory Committee, no fewer than 29 granting programmes administered by the Cultural Development Branch are listed. This compares, if we exclude foundations established by private donation, with the number of programmes administered by the Ontario Arts Council — on the face of it remarkable evidence of enlightened government. However, on closer analysis, it becomes obvious that the term "programme" has been used in New Brunswick merely to describe *categories* under which grant applications can be entertained. The Community Piano Programme, for instance, describes nothing more than an *eligible category* — of which the Advisory Committee readily approves — under which small disbursements can be made. In the same way, the Resident Writer Programme applies to one writer at the University of New Brunswick. To elevate a single arrangement into a "programme" is at the least inflated rhetoric and at worst ridiculous. Furthermore, the existence of this impressive array of "programmes" has little to do with conscious design. When reading through the list it becomes

apparent that "programmes" were added as a response to worthwhile applications and that what we have is a rag-bag. It simply includes the kinds of grants awarded.

The Advisory Committee has little criticism of the kinds of projects funded by the Cultural Development Branch but fundamentally questions the structure under which funding is administered. The Committee favours a much simpler and less inherently pretentious system, one under which every category of assistance at present administered by the Branch could be offered, and therefore recommends the following system of categories:

The Advisory Committee has little criticism of the kinds of projects funded by the Cultural Development Branch but fundamentally questions the structure under which funding is administered.

1) The programmes directed by the agency should apply to the following activities: Performing Arts; Visual Arts; Crafts; Literary Arts and Publishing; Film and Video.
2) All programmes should be differentiated as applying either to groups or individuals. Programmes should be further differentiated as applying to professional artists and craftspersons or to developing artists and craftspersons.
3) All assistance offered by the agency under its programmes should fall under one of the following categories:
   a) the creation and production of arts or crafts: to enable the creation, dramatic presentation, or exhibition of works of Art or Craft;
   b) training and skill development: to enable artists, craftspersons, and arts or crafts organizations to improve their performance;
   c) sales, marketing, and promotion: to enable artists, craftspersons, and arts or crafts organizations to sell, inform the public about, or otherwise promote works of Art or Craft.

This scheme does in fact cover the range of Arts activities, and the Advisory Committee recommends that a large discretionary element be accepted in the programme structure from the beginning. This recommendation substantially rests upon the Committee's proposal for a New Brunswick Arts Board. If an Arts Board, with a jury system based upon "peer evaluation," is to work well, it cannot be asked to work within a very narrow band of restrictive categories. This would largely defeat the purpose of such a Board, which from the onset should be invited to show as much initiative, tact, and imaginative flair in its decisions as possible.

Under the system of categories recommended – in this instance, sales, marketing, and promotion – tours and exhibitions are particularly important in ensuring that major Arts events are

The need for an agency to direct and co-ordinate these very loosely-related governmental activities is surely self-evident.

not entirely confined to our larger cities. We feel that a great deal more can be done towards creating genuine "circuits" through which artists and craftspersons can display their talents. Moreover, such circuits make more possible combined events, in which more than one art-form is involved. This is more efficient, in terms of organization and promotion, while also encouraging joint ventures between Arts groups and individuals and with municipalities or other organizations. In a small province we must work together.

However, to take such initiatives first requires that existing facilities be identified and their use be made possible. There have been difficulties in the availability of public buildings, for instance, which should be resolved, and the upgrading of facilities for multiple use should also be a priority.

Funding Structure

The Advisory Committee's emphasis here, as elsewhere, is to assist artists, craftspersons, and amateurs while raising consciousness of the Arts in the province at large. After examining the existing funding structures of British Columbia, Manitoba, Ontario, Nova Scotia, Québec, and Alberta, in particular, we have attempted to select those elements which appear most in keeping with the expressed needs of the New Brunswick Arts community at Forum '87 and with the nature of our province.

We have not attempted to recommend the proportions of Arts funding to be applied to the various categories of assistance. This is clearly beyond our mandate. In the same way, we cannot make any useful recommendation concerning the proportions of available funding to be applied to the generic categories of Arts and Crafts. The experience of other provinces, furthermore, shows that these proportions vary from year to year. This is inevitable, since the "growing points" cannot be anticipated and levels of performance and activity will fluctuate. One of the most important functions of an Arts Board should be to keep a close watch upon the pattern of funding from year to year, since certain institutional biases can creep in (professional over amateur, organizational over individual, "commercial" over "non-commercial", and so on).

As Part One of this Report demonstrates, the funding for programmes administered by the Cultural and Craft Development Branches has declined in real terms. No improvement in the grant structure can have substantive effects without a major increase in Arts funding throughout government. Again with reference to the *Inventory of New Brunswick Government Programmes, Services*

and Policies Affecting the Arts and Culture, the Advisory Committee noted that 41 grant programmes in all are listed, administered by Tourism, Recreation and Heritage (Cultural Development, Historic Sites, Provincial Archives, Market Development), Commerce and Technology, Municipal Affairs and Environment, The Executive Council Office, Education, and Labour. *The need for an agency to direct and co-ordinate these very loosely-related governmental activities is surely self-evident.*

Within any new agency, with new funding, a significant proportion of the grants structure — and that of other departments — should be re-directed towards longer term development.

We also wish to recommend that *within any new agency, with new funding, a significant proportion of the grants structure — and that of other departments — should be re-directed towards longer term development.* Short-term, one-time grants are very necessary, but sustaining grants for longer periods, monitored regularly, make it possible to break the annual cycle of uncertainty and to plan ahead. This is particularly true of organizations, which often spend much of their time preparing for the next stop-gap grant. The accounting of such grants must be strict and rigorous, and progress should be measurable. But the Arts in New Brunswick will make only slow advances if the granting structure is essentially confined to the scattering of limited, short-term assistance.

The principle of sustaining grants should be extended to individual artists and craftpersons.

Moreover, *the principle of sustaining grants should be extended to individual artists and craftpersons.* While this will obviously be of great value for isolated individuals, it should also apply to established artists wishing to enter upon ambitious projects. Creativity in the Arts, as elsewhere, depends in part upon accepting risk, and little new is achieved by timidity. Paintings would not be painted, books would not be written. Artists, like entrepreneurs in the wider business world, *learn from what they attempt*, and we are confident that artists and craftspersons in New Brunswick will use this form of "venture capital" very well.

The Advisory Committee is proposing a far greater level of public accountability than at present exists . . . But any granting system which defensively seeks to avoid the risk of individual failures will fail itself.

This Report is not however a charter for unchecked expenditures. *The Advisory Committee is proposing a far greater level of public accountability than at present exists.* There will be a new Arts agency of government; there will be an Arts Board; grant applications will be juried and their results made public. *But any granting system which defensively seeks to avoid the risk of individual failures will fail itself.* In some instances, indeed, what is learned by the "failure" is invaluable for the individual concerned.

Governments have understood this simple truth concerning entrepreneurs in the general business world. They must now grasp the same point for the Arts.

In the consideration of grant applications the Advisory Commit-

A new concern to sustain New Brunswick talent should be valued by any governmental agency or by an Arts Board, and organizations which can demonstrate in direct and practical ways that they are acting upon that concern should be encouraged.

tee would also like to see a more conscious effort to extend the value of awards, to broaden their effects. We are not suggesting, for instance, that in return for grants theatre companies should be forced to commission plays by provincial playwrights, or that New Brunswick film-makers be required to use only provincial writers, or that galleries be coerced into turning over all their space to provincial painters, or that book publishers be required to publish only books written by provincial authors. This would be entirely against the spirit and intent of this Report. We must repudiate quotas on the import of imagination. In many cases no possible difficulty arises. *But a new concern to sustain New Brunswick talent should be valued by any governmental agency or by an Arts Board, and organizations which can demonstrate in direct and practical ways that they are acting upon that concern should be encouraged.* Furthermore, applicants for sustaining grants should be advised to give serious thought to this issue. A great deal can be gained if Arts organizations begin to think about the possible "linkages" in their ventures. Raising consciousness of the provincial talent pool will make the habit of employing provincial artists and craftspersons difficult to break — to the general benefit.

We would like to suggest a further elaboration of the sustaining grant principle, which would give greater flexibility to the granting agency, *particularly in its capacity to act as "broker" with other government departments.* Longer-term projects might in some instances be funded on a matching-grant basis, attracting private investment and encouraging larger scale planning. Where employment and commercial benefits can be demonstrated, or the level of private investment is sufficient, projects might be appropriately funded in this manner.

In the light of these general suggestions concerning the operation of a granting programme, the Advisory Committee first makes the following recommendations for sustaining grants:

1) that there should be a new readiness to extend the advantage gained by sustaining grants to individual New Brunswick artists and craftpersons as well as organizations.
2) that sustaining grants should be offered to individuals and organizations on a case-by-case basis, as assessed by juries appointed by the New Brunswick Arts Board in collaboration with a new government Arts agency;
3) that Arts "delivery systems" such as tours, performing companies, galleries, and book publishers, which provide the means by which artists and craftspersons reach their public, and dem-

onstrate their ability to further the development of the Arts in New Brunswick, should be eligible for sustaining grants on a juried basis.

However, project grants should be recognized as the most appropriate form of support for short-term needs. Applicants must simply make their cases on a net-benefit basis. We have appended, by way of illustration, a list of project grants awarded by the Manitoba Arts Council (see appendix 6). Such grants have been of great value in bringing forward imaginative ventures and are often linked with other activities. A composer may be assisted to compose music subsequently performed by a New Brunswick group or orchestra; painters can display a series of paintings in one of our galleries and the exhibition can then tour; a writer can publish with a New Brunswick publisher work written because of a project grant. Again, we wish to emphasis the interrelationships between Arts activities and the need to further such fruitful associations. Project grants provide very necessary "seed-money."

The Advisory Committee therefore recommends:

1) that project grants be offered in all the Arts and Crafts categories under the three main headings of Creation and Production, Training and Skill Development, and Sales, Marketing, and Promotion;
2) that project grants be open to organizations or individuals and to professionals, developing artists and craftspersons, and amateurs;
3) that all project grants, like sustaining grants, be awarded on the basis of jury scrutiny.

Eligibility Criteria for New Brunswick Arts Programmes

The operative principle here is that of a talent search. New Brunswick should welcome talent from any source, and our definition of a resident should not be restrictive.

The Advisory Committee therefore recommends:

1) that a residency requirement of one year be adopted;
2) that full-time students in our province be regarded as full residents after a year of enrollment at any educational institution.

Other Granting Programmes

Artists and craftspersons are an under-utilised human resource while Arts education in New Brunswick is impoverished.

Certain specific initiatives require special programmes. Once more, we have been led by the clear sentiments of Forum '87 in addition to our own analysis. We are also aware of the eight programmes listed under Education and Training in the *Inventory of New Brunswick Government Programmes, Services and Policies Affecting the Arts and Culture,* administered by Tourism, Recreation and Heritage (Cultural Development, Business Services Section). These programmes are mainly narrowly defined as to eligiblity and we do not see any redundancy in recommending special programmes for: Arts in Education, Student Aid, Out-of-Province Travel and Subsistence.

Arts-in-Education is proposed as an enlargement of the Artists in the Schools programme operated by the Cultural Development Branch and the Department of Education. Higher education should not be excluded. Indeed, this programme should be developed not only as an opportunity for artists to perform and "expose" students to Arts and Crafts but *in order to include a much enlarged training and teaching element. Artists and craftspersons are an under-utilised human resource while Arts education in New Brunswick is impoverished.*

The Advisory Committee thus recommends that artists and craftspersons be integrated into the educational system at all levels through regular performance, demonstration, and presentation of their work. A necessary feature of this general initiative is the upgrading of Arts-teaching institutions within the province to make specialized training possible.

Student Aid, an extension of the current Arts Awards programme, should be applied to full-time students within the province who need assistance to further their education or training in the Arts. Travel and subsistence bursaries are required for this purpose, and we believe that there is a clear need for such assistance in a province where general student aid programmes are limited.

While Out-of-Province Travel and Subsistence may in many cases be the basis of a project grant application we believe that some particular provision for this purpose should be included in the programme structure. We must encourage the enlargement of talent and acknowledge that for the time being, especially in some fields, training and performing opportunities lie elsewhere.

Regional Disparity

The Advisory Committee believes that regional or cultural disparities should not be dealt with inconsistently. We believe a sense of fairness predominates in the Arts community, but good intentions are not enough. A more objective method of dealing with such issues is needed.

The Advisory Committee therefore recommends the application of a points system, determined by market or audience availability, to all grant applications. The potential size of a market or audience is in some genres clearly limited by linguistic factors, as distance from potential markets or audiences is also clearly a restriction in other cases. An English-language writer from Campbellton might reasonably claim that distance from centres of publishing or from established writers inhibit development. A French-language writer might argue convincingly that the general market for his or her work is more limited than for an English-language counterpart. For a painter or a dancer, however, distance from markets or audiences might be a very important factor while language is clearly less so.

The Advisory Committee therefore recommends the application of a points system, determined by market or audience availability, to all grant applications.

In the same way, training and development can be severely hindered by the unavailability of resources (teachers, facilities, technology, etc.). These matters are understood by the Arts community and do not require special advocacy. They are not "ethnically-based," and would apply to the Arts activities of any minority group or isolated individual in New Brunswick. While we do not propose the precise rating of any such points system, we recommend that the programmes of any new Arts agency be grounded in this operating principle, which broadly follows that of the Canada Council.

Staffing Structure

In order to implement and maintain the recommended programme and granting structure, the Advisory Committee has a number of recommendations concerning the staffing of a new governmental agency for the Arts:

1) A fully bilingual Arts Secretariat presumes that the head of the agency would be appointed at Deputy Minister rank. In addition to administering the department, the Deputy Minister should serve as chair of a permanent interdepartmental Arts Committee which would meet on a regular basis to co-ordinate

and direct Arts-related initiatives throughout government. The Deputy Minister would also serve on the New Brunswick Arts Board.

2) A director should be appointed to have responsibility for the administration of programmes. This structure is designed to ensure a clear focus on the priorities outlined in the policy directives. The director would serve on the Arts Board (see Part Three).

3) Programme officers should be appointed to administer programmes for each of the five defined genre (Performing Arts, Visual Arts, Literary Arts, Film and Video, Craft). In addition, each of these programme officers should have responsibility for a region of the province and the concerns of its artists and craftspersons. Acting in this capacity, these officers could reduce the sense of isolation and exclusion which surfaced at Forum '87 and act as advocates of special regional concerns when necessary. To work well this system must be supported by an adequate travel budget and regular visits to the regions for meetings with arts groups or individuals.

4) To support the Advisory Committee's strong emphasis upon marketing and the dissemination of information concerning the Arts in New Brunswick, we recommend the appointment of a full-time officer with responsibility for co-ordinating initiatives in these fields and for creating an efficient means of informing the people of New Brunswick about the Arts in the province.

5) A research officer is essential to the proper functioning of any new agency. In addition to conducting research into Arts activities within the province, this officer should have direct responsibility for informing and advising New Brunswick artists and craftspersons about federal government programmes of assistance for the Arts.

6) Exclusive of support staff, the Advisory Committee makes one final staffing recommendation. There is great merit in the appointment of an officer with exclusive responsibility for the identification of Arts facilities and for the encouragement of tours, displays, and festivals. Such an officer would necessarily work closely with Arts organizations and with municipalities with a view to creating a better-defined and functioning structure for the presentation of the Arts throughout the province. The Advisory Committee notes that while the New Brunswick Arts Council and the Conseil de Promotion et de Diffusion de la Culture have served in this capacity for the Performing Arts, in

the future they should be encouraged to include the touring presentation of other Art forms.

Funding

To effect major changes in governmental assistance to the Arts, funding must be increased substantially from its present very low level. Every recommendation advanced in this Report assumes, however, that increased funding will mean real economic as well as cultural returns: a growth in jobs, revenues, and the creation of viable, self-sustaining infrastructures. Arts funding is sound investment in a fast-developing field.

In seeking useful comparisons with New Brunswick, in the matter of *levels* of provincial funding for the Arts, we accept that it is difficult to match like with like. Canada is a land of diverse regions. Ontario and Québec can be used for general statements; they offer instances of excellent specific programmes, yet they are obviously inappropriate as specific guides to New Brunswick funding levels. Even using a per-capita measure, these provinces are misleading, since the effects of their large cities — upon markets, performance and training opportunities, alternative funding, travel distances, etc. — distort the picture. We did not consider the other Atlantic provinces as models, since their Arts programmes are in general poorly developed.

We would like therefore to cite Manitoba as a province of similar scale to our own with an evolved policy of governmental assistance to the Arts and to suggest that it might be used as a "bench-mark." Manitoba is not a rich province, nor are its Arts programmes the most richly endowed in the country. But the province has an enviable level of Arts activity, and for this the Manitoba Arts Council, founded in 1965, clearly deserves much credit. This body has received high praise from the Arts community and the Advisory Committee is pleased to learn from the experience of others, in this case over twenty-three years.

Funding for the Manitoba Arts Council is directed through the Department of Cultural Affairs and Historical Resources and was in excess of $3 million in 1987 (nearly four times the level of Arts funding in New Brunswick). This figure includes more than $1 million annually from the Western Lottery (an instance of a province which honoured its promises concerning the use of gambling profits).

The Annual Report of the Manitoba Arts Council offers a valuable working model of a successful programme and we commend it

to your attention as a supplement to our own proposals.

We therefore make the following primary recommendations concerning funding:

1) that the level of governmental funding to any New Brunswick programme of assistance to the Arts be determined by comparison with that received by the Manitoba Arts Council;
2) that governmental funding for the Arts include revenues from the Atlantic Lotto;
3) that the provincial government proceed forthwith to negotiate a federal-provincial cultural agreement in keeping with the policy recommendations of this Report;
4) that a New Brunswick Arts Foundation be established to encourage private donation to the Arts and that donations to this Foundation be matched by the New Brunswick government.

An Arts Foundation could serve as a source for capital grant funding in the Arts; it might also serve as a form of "bank" for loans towards capital projects. With active promotion and good management its revenues should increase and be a reliable long-term source of funding. The Committee felt the need for a designated source of funds for capital projects outside the normal scope of regular programmes and therefore recommends that revenues from any such Foundation be administered by the new Arts Secretariat and primarily directed towards capital project funding.

PART 3

A NEW BRUNSWICK ARTS BOARD

At Forum '87 there was a call for "an autonomous Arts Council" for New Brunswick. There was also a call for "a separate ministry for the Arts." However, if an Arts Council were truly autonomous it might render a ministry exclusively for the Arts redundant, particularly in a small province. Indeed, this would also apply to *any* governmental agency for the Arts, ministry or not. The Advisory Committee addressed this question with great care and our recommendations are based upon a consideration of a variety of administrative models available in Canada and abroad.

The Canada Council, the British Arts Council, the Australian Arts Council, the New Zealand Arts Council, the Ontario Arts Council, the Manitoba Arts Council – to take some particularly significant cases the Advisory Committee examined – all function with considerable autonomy, free from direct political control, though they have necessary links with, and may report to, different ministries of government (sometimes ministries for the Arts). Throughout the world, agencies using the same kinds of titles (Arts councils, boards, etc.) operate on other bases, sometimes simply as consultative or advisory bodies to fully-fledged Arts and Culture ministries.

The degree of autonomy awarded to Arts Councils is sometimes a matter of historical accident, particularly in the immediate circumstances of their founding. The Canada Council, for instance, owes its origins to private donation, and its relationship with the federal government continues to evolve. Governments are reluctant to diminish their political influence over the Arts for obvious reasons – most especially because the Arts are potent in the shaping of opinion. However, on stricter, and perhaps "purer," ideological grounds, the question of Arts Councils may be considered as part of the issue of government intervention versus "privatization." On these grounds, the relationship between the British Arts Council and the present British government has been strained and contentious. If the action of "market forces," for instance, is considered to be the sovereign shaping principle of society, then Arts Councils, like national medical plans, must be considered unnatural impediments to the good life. In Canada, the recent rash of political appointees to the Canada Council, several having no expertise or hitherto expressed interest in cultural matters, may be interpreted as a direct attack upon the autonomy of that institution. In short, the very nature and existence of Arts Councils has been at the centre of a broader ideological wrangle.

The Advisory Committee has faced this issue squarely and concluded that it is the overwhelming view of the Arts community that

To arrive at a policy, consultation between governmental officials and artists, their associations as well as their representatives in the industry, is absolutely essential. Together, we can do something if we have as our common goal encouraging the development of the Arts.

Roland Bryar,
author-composer-performer,
Moncton

Artists and their audiences are in the best position to define the vision.

Les Danseurs d'la Vallée
Saint-Jean,
Edmundston

The very rapidity of growth in the importance of the "Arts industries" outlined in Part One of this Report can be substantially attributed to the effectiveness of Arts Councils.

Arm's length is a general public policy principle applied in a wide range of constitutional and public affairs in most Western countries. Essentially, the principle is the basis of a general system of "checks and balances" deemed necessary in a pluralistic democracy to avoid undue concentration of power and conflict of interest. Its application to arts funding is therefore not exceptional, but rather only an example of its application to a specific public policy issue (*The Arm's Length Principle and the Arts*, The Canada Council, January 1985, 34).

The perception among the artistic community at the present time is that you must know the right people to get . . . grants. The people with money and influence are those who often receive grants, according to popular perception. Whether or not this situation is true, the perception must be eradicated.

Timothy Cooper,
professor of Education,
University of New Brunswick,
Fredericton

the Canada Council and the other functioning Arts Councils in this country, for all their differences in structure, have been profoundly successful in developing our cultural life. Indeed, the very rapidity of growth in the importance of the "Arts industries" outlined in Part One of this Report *can be substantially attributed to the effectiveness of Arts Councils.* Moreover, the principles of "peer evaluation" and "arm's length" incorporated in such bodies to different degrees is merely a recognition that artists and craftspersons should exercise some of the powers of self-regulation and evaluation enjoyed by doctors, lawyers, and other professional bodies.

Peer Evaluation

The principle of "peer evaluation" accepts that informed judgement about achieved levels of performance, potential performance, and projected plans comes best from those with experience and expertise within a given discipline. Like any other jury system, it depends upon the good faith, integrity, and application of the jurors. But it is also grounded in direct familiarity with the problems confronting the creator or producer, and the conditions under which he or she works. It removes from governmental officials the often extremely onerous task of making discriminations based upon very partial "hands on" experience of the subject.

In a field so open to subjective opinion as the Arts, the judgement of peers is felt by most artists and craftspersons to be inherently more reliable and less arbitrary than that of civil servants. In New Brunswick, furthermore, there have been many instances of political pressures influencing funding decisions affecting the Arts, even where the amounts involved have been very small. A "peer evaluation" system is less open to this kind of abuse, and the Advisory Committee recommends its implementation in the strongest terms.

The Arm's Length Principle

In practice, the arm's length principle can be applied by government to create boards, councils, or the like, to partly remove decision-making from the appearance of partisan motives and to offer a representative forum in which competing or special interests can find common ground. It removes government from some confrontational or adversarial situations and is particularly valuable, as a policy option, in a potentially volatile or controversial

field like that of the Arts. *The appearance of dictating "culture" is something most democratically-elected governments choose to avoid and by applying the arm's length principle to the operation of Arts programmes, governments can demonstrate their desire for openness and consensus.*

The value of Arts councils or similar bodies in establishing "checks and balances" and reducing conflicts of interest is also a powerful argument in their favour. Our small population in New Brunswick means that we have a relatively high proportion of individuals who are involved with the Arts in several roles, as creators, administrators, or policy-makers. This is inescapable — some members of the Advisory Committee illustrate the point well — and there are dangers of conflict of interest in this situation which an Arts Council or Board could very sharply reduce.

Indeed, it is the improvement in fairness and accountability, in what is *seen* to be done, which most persuaded the Advisory Committee of the need for an "arm's length" agency. To read the annual reports of the various existing Arts councils is in most instances to be offered a clear outline of operating programmes, of decisions taken by juries selected for their experience and expertise. These documents are available for public scrutiny and can form the basis for healthy criticism of policy and practice. Arts administration is never easy. But the employment of Arts councils or their equivalents makes the administration more equitable, more truly liberal.

When the Ontario Arts Council was founded twenty-five years ago, for instance, the Honourable John Robarts, Premier at that time, described the Council's purpose in very open terms:

> We are giving the Council the widest possible scope in order that it may have as large an impact on the cultural life of our province as possible (*Moving Forward: Five-Year Strategic Plan*, Ontario Arts Council, March 1988, 29).

Since its formation the scale of the Ontario Arts Council's impact has been massive, and in reviewing its significance New Brunswick should not be diverted by differences in the scales of provincial economies. In relative terms we can do the job as well, with all the advantages of hindsight. If we have lost a quarter of century of opportunity that is all the more reason to seize the day now.

The appearance of dictating "culture" is something most democratically-elected governments choose to avoid and by applying the arm's length principle to the operation of Arts programmes, governments can demonstrate their desire for openness and consensus.

A Name

The Advisory Committee recommends that the majority of the members of any Council or Board be selected from and by the Arts community itself.

In view of the existence of the New Brunswick Arts Council as a legally constituted organization, the Advisory Committee recommends that the title New Brunswick Arts Board be used for a new body to function in the manner of Arts Councils elsewhere. This Board should be fully representative of all the major Arts and Craft categories, act as a policy-forming component in any new Arts agency of government, and select juries to evaluate applications for assistance under its programmes.

The Structure of a New Brunswick Arts Board

The Board should ... be autonomous in the administration of juries and in the application of their decisions, and government members should be excluded from juries except in ex officio *capacities. The Board should also act in an advisory capacity for other governmental initiatives concerning the Arts.*

It was the strong wish of Forum '87 that any Arts Council [Board] should be selected by the Arts community itself. Because of the inherent organizational difficulties posed by such a suggestion the Advisory Committee recommends that the *majority of the members of any Council or Board be selected from and by the Arts community itself.* It would plainly be absurd, a recipe for disaster, to create a Board entirely independent of a new department of government. To do so would create a confrontational or adversarial situation to no obvious purpose. Once it was agreed that a new governmental agency was necessary, the Advisory Committee concluded that for the Arts Board to function collaboratively it must contain officers of the governmental agency as members. We anticipate that the Board will thus be a forum for healthy debate, a place where government, Arts institutions, and individuals can energetically address policy concerns.

The Board should however be autonomous in the administration of juries and in the application of their decisions, and government members should be excluded from juries except in ex officio *capacities. The Board should also act in an advisory capacity for other governmental initiatives concerning the Arts.* We see this distinction as basic, for it preserves the integrity of the "peer evaluation" feature in the granting system, while not emasculating the governmental agency's ability to develop its own lines of action.

This latter point is of central importance. The Advisory Committee's proposals are framed so as to encourage a "pro-active" governmental agency for the Arts staffed by officers who have genuine scope for initiative and flair. To attempt to reduce such an agency to "rubber-stamping" would be to defeat the main purpose of our recommendations, which is to raise the standards and effi-

ciency of Arts administration in New Brunswick by an intelligent alignment of government and the Arts community.

Mandate

The mandate of a New Brunswick Arts Board should be broad and necessarily in keeping with the mandate of any new agency of government. We therefore propose the following general statement of the Arts Board's aims and purposes: *to facilitate and promote the production, enjoyment, awareness and understanding of the Arts in New Brunswick, and to assist and co-operate with any organization or individual who shares these aims.*

The first order of business for any such Board would be to review and re-structure, in collaboration with the new governmental agency, all existing Arts programmes in the light of the general recommendations contained in this Report. By this is implied a fusion of many of those programmes and the transfer of their functions to the new general granting structure.

Membership of a New Brunswick Arts Board

The Advisory Committee's recommendations for membership of the Arts Board seek to balance the interests of organizations and individuals and to ensure that our two main linguistic cultures are adequately represented.

The selection process whereby the Arts community nominates members to the Arts Board should be as open as possible; nevertheless, some sort of general election is beyond the Advisory Committee's wit to devise. We therefore recommend:

1) that each of the organizations named as follows, representing francophones and anglophones in three of the five Arts categories employed throughout this Report, nominate one member to the Arts Board: Association des Écrivains acadiens; Writers' Federation of New Brunswick; Canadian Artists' Representation, New Brunswick Branch/Front des Artistes canadiens (Nouveau-Brunswick); New Brunswick Crafts Council; Association des Artisans francophones du Nouveau-Brunswick. For Film and Video we recommend that in the absence of a francophone organization the Atlantic Independent Film and Video Association, New Brunswick Branch, nominate one member and that a francophone film or video maker be nominated pro tem by the Premier.

In view of the range of activities covered by the Performing Arts, we also recommend that membership on the Board be provided for Music, Theatre, and Dance, and that since no single organization can be regarded as representative of either francophones or anglophones in these categories, responsibility for creating an acceptable mechanism for nomination should be placed upon those organizations which at present do exist. In short, New Brunswick Music, Theatre and Dance groups should confer and agree upon a means to nominate both francophone and anglophone members to the Board.

2) that in the interests of those in the Arts community who may feel disenfranchised by a Board selected purely by organizations, two members of the Board be nominated from the Arts community as individual members-at-large, their nomination being the responsibility of two "wise persons," one francophone and one anglophone, selected by the Premier for their contribution to the Arts in New Brunswick;

3) that the New Brunswick Arts Council and the Conseil de Promotion et de Diffusion de la Culture each nominate one member to the Board;

4) that the Deputy Minister of the Arts Secretariat, the director, and one other officer of the agency, acting as Secretary, serve on the Arts Board with other officers of the agency acting as ex officio "resource persons";

5) that the Chair of the New Brunswick Arts Board be elected by the members of the Board from among their own number for an annual term, renewable, at their first meeting of each year;

6) that the normal term of membership on the Board be three years, with the exception of government members, but that in the first instance one third of the membership be appointed for one year and another third for two years so as to permit an orderly and phased turn-over of membership;

7) that membership on the Board be renewable by means of the same nomination process;

8) that all nominating organizations and individuals be advised to seek gender parity in their nominations;

9) that membership on the New Brunswick Arts Board be considered as voluntary public service and payment for such service be confined to travel and subsistence expenses incurred while attending to Board business or to specific administrative expenses incurred at the Board's direction;

10) that the New Brunswick Arts Board meet at least twice yearly;

11) that the work of the New Brunswick Arts Board be the subject of an annual published report available for public scrutiny.

The Selection of Juries

It is also the Advisory Committee's recommendation that three types of juries for grant applications be selected, representing the three granting categories — creation and production of arts and crafts; training and skills development; and sales, marketing, and promotion.

In addition, we recommend:

1) that the names of jury members should be provided by the Board and juries should be formed from this list by the governmental agency as needed;
2) that the chair of each jury should be elected by the members of each jury from their own number at each meeting;
3) that juries should rank grant applications according to their merit in the context of the operative Arts category;
4) that juries should normally meet prior to the scheduled meetings of the Arts Board, although some juries may meet at short-notice in special circumstances.

The Advisory Committee anticipates that juries would consider sustaining or project grants on different occasions and that governmental officers, acting in an ex officio capacity, would provide additional information to the juries concerning grant applications.

The Relationship between a New Brunswick Arts Board and the Arts Secretariat

In Part Two of this Report certain policy directives for a new governmental agency for the Arts were outlined. The relationship between that agency and an Arts Board at the onset should clearly be guided by those priorities. In their interpretation and specific application, however, the agency and the Board will collaborate, and the Advisory Committee thus recognizes the limits of its ability to make further proposals concerning the day-to-day practice of an Arts Board.

Our understanding of the relationship between the Arts Board and the Arts Secretariat depends upon our conception of a "pro-active" (as opposed to a "reactive") governmental agency whose

Our understanding of the relationship between the Arts Board and the Arts Secretariat depends upon our conception of a "pro-active" (as opposed to a "reactive") governmental agency whose primary work will be in actively seeking out and initiating Arts activities, working directly with artists and craftspersons to develop ideas and projects to present to the Board.

primary work will be *in actively seeking out and initiating Arts activities,* working directly with artists and craftspersons to develop ideas and projects to present to the Board.

This is a distinctly different emphasis from that we have today in New Brunswick, where the governmental departments dealing with the Arts are merely the *recipients* of proposals. In a new relationship with the Arts community a governmental agency could serve as the advocate for innovative action, seeking to implement the main lines of general policy by encouraging talent and by providing resources, information, and advice. On a day-to-day basis, it will be the officers of the Arts Secretariat who will measure Arts activity and gauge the true "growing points" in our cultural life. Far from desiring a neutered agency, the Advisory Committee's proposals seek to liberate civil servants from the restrictions of the present practice.

The Arts Secretariat should have powerful instruments to shape policy. The overall budget for Arts programmes will be prepared by the agency after its annual funding level has been established, and while its presentation to the Arts Board will certainly inspire debate about funding priorities, it is the Secretariat which will set the agenda. Therefore the Advisory Committee does not see the relationship between the Arts Board and the Arts Secretariat as passive or pro forma. It can be dynamic and fertile, and there will be distinct responsibilities and lines of action.

In affirming belief in the necessity for an Arts Board, the Advisory Committee was also led by a broad understanding of a general social process. The Arts are by nature ever-changing, and within the field of the Arts can be observed the same tension between "liberal" and "conservative" values which operates in society as a whole. Experiments in the Arts have often offended traditionalists, and innovation can be seen as a threat to received opinion. Freedom of opinion and artistic expression are never wholly secure. "Peer evaluation" and "arm's length" offer some protection for this principle, and from tyranny of crude market forces.

Private funding should supplement and augment public funding. One of the arguments used against placing too much reliance upon corporate donations, however, is that the public relations value of Arts support is related to the "safe" popularity of the work supported. Opera companies find it far easier to gain corporate support for *La Bohème* than a season of contemporary works, Canadian or not, while "prestigious" exhibitions of work by established painters add lustre to their sponsors — or so it is believed. Without any counter-balance to this process, which "peer evaluation" and "arm's

length" partly provide, the Arts are reduced to glossy commodities marketed for their sheen of exclusiveness.

There is an important place for private sponsorship of the Arts; there is certainly an essential place for "safe" productions and traditional forms. But in a truly vigorous society diversity is valued, even when it is not entirely understood or generally approved. We must have "checks and balances" against cultural predictability in the private as well as the public sector. In the Arts, the "minority opinion" of today, and its expressions, may be accepted as great work tomorrow.

The Advisory Committee believes that an Arts Board is an instrument which permits greater adjustment to cultural complexities — and if the members of an Arts Board, drawn mainly from the Arts community itself, prove unresponsive to imaginative challenges, incapable of sensitivity to the diverse claims of the Arts as a whole, the game is surely lost.

And then we will have no one to blame but ourselves.

PART 4

EDUCATION AND COMMUNITY DEVELOPMENT

The briefs presented at Forum '87 were dominated by an acute, sometimes angry concern for the place of the Arts in the educational system. The present tendency to "marginalize" Arts teaching – exacerbated by cut-backs in the Education budget – was seen as short-sighted, damaging, and counter to those changes in social and economic structure outlined in the earlier sections of this Report. The Arts provide training in perceptions and in values; they are, furthermore, a training of the whole person, not merely in a specialized skill. For the francophones of New Brunswick, the Arts and Culture are seen, with good reason, as matters of survival, but pressure for a vigorous policy of Arts education comes from throughout the province and from many sources, so that references to the Arts in Education were included in the widest range of Forum '87 briefs.

As to the fundamental argument for the centrality of Arts education: it is contained in the fabric of this entire report. The Advisory Committee has no doubt that *an Arts education is a preparation for the world as it is, "culturally," "industrially," spiritually, and materially, that it contributes to the health of the head, the heart, and the pocket.*

To repeat what has already been stated in this Report concerning education in the Arts, either directly or indirectly, would obviously be redundant. The brevity of this section and its summary nature should not therefore be misunderstood, for the necessity for reform in Arts education is held by the Advisory Committee to be self-evident and urgent. Again, the emphasis is upon providing organizational and structural changes without which many other desirable reforms would be extremely difficult. In particular, the need to teach the teachers and potential teachers must be understood as essential, while the need to bring the Arts community into schools and colleges is also of first importance.

The Advisory Committee believes that the significance of Arts education is such that it merits an immediate review of all existing policies pertinent to this subject. This was implicit in the first of a strong, clear set of recommendations which emerged from the Forum '87 briefs and which have been endorsed by the Committee. The recommendations are as follows:

1) The Departments of Education and of Advanced Education should review all current Arts and Culture-related programmes and develop new programmes, making them central to the educational process.
2) School Boards and Community Colleges should be materially

We hope that governments, schools, universities, arts councils, and all those who want a better world will understand the irreplaceable role of the Arts and Culture in the birth of our children's creativity.

Faculté des arts,
Université de Moncton

The right time for the government to become involved in developing innovative directions in the expansion of Art education is during the teacher-training period.

Léo-Paul Cyr, teacher,
Grand Falls

Aesthetic experiences that help young people develop culturally, artistically, and imaginatively are ... essential to the education process.

New Brunswick Department of Education

An Arts education is a preparation for the world as it is, "culturally," "industrially," spiritually, and materially, ... it contributes to the health of the head, the heart, and the pocket.

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encouraged to participate in this review and to ensure that improvements to education in Arts and Culture are a priority, not an afterthought.

3) A school supervisor responsible for Arts and Culture programmes should be hired in every school district.

4) A committee responsible for co-ordinating cultural programmes and events should be formed in each school district.

5) Teacher training programmes should be designed to enhance and promote Arts education *for all teachers*, including workshops and conferences as part of continuing training.

6) Tours, demonstrations, and workshops by members of the Arts community, individuals, groups, and companies, should be introduced into schools and colleges as part of *a co-ordinated programme with a sufficient budget.*

7) A feasibility study for the establishment of an arts high school, similar to those found in other provinces, should be commissioned by the Department of Education.

8) A provincial community television network should be established similar to the Ontario (TV Ontario) and Maine (MPBN) networks, recognizing the importance of contemporary Media in the presentation and reception of the Arts in schools and colleges, and for the general public.

9) A Fine Arts faculty should be established by one of the province's universities and enhanced support for the New Brunswick Craft School should be given high priority.

The Advisory Committee offers this as a core-list of firm proposals which, if acted upon, would set in process substantial and positive changes in the ways the Arts are seen and taught in the educational system. A position paper on Arts education drawn from the briefs presented at Forum '87 and prepared by Audrey Côté-St-Onge is also appended to this Report (see appendix 6).

Community Cultural Development

Elsewhere in this Report it was suggested that cultural programmes *specifically concerned with communities* could more effectively be administered by a different agency of government from that responsible for general Arts-related programmes. The present Cultural Development Branch of the Department of Tourism, Recreation and Culture might be maintained for this purpose; on the other hand, a Community Cultural Development Branch within the Department of Municipal Affairs might also be consid-

ered. Wherever its location, such a Branch should have membership on a standing interdepartmental committee on the Arts to ensure that community cultural development initiatives are coordinated with Arts-related activities administered by other departments of government.

The question of what activities within a community constitute its "culture" lies beyond the Advisory Committee's wish, or capacity, to fully define. "The Arts" is a more narrowly definitive term and has been used wherever possible throughout this Report. Clearly, "community cultural development" ought very properly to be concerned not only with the Arts but also with those activities like sport, and even politics, by which we realize our identities as communities. *The Advisory Committee therefore makes no apology for distinguishing between Arts programmes and community development programmes on the grounds that while in some instances they are one and the same, in others they are plainly not. A separation of their administration is thus recommended as a more efficient means of applying governmental policy.*

The Advisory Committee therefore makes no apology for distinguishing between Arts programmes and community development programmes on the grounds that while in some instances they are one and the same, in others they are plainly not. A separation of their administration is thus recommended as a more efficient means of applying governmental policy.

In the following pages, prepared for the Advisory Committee by Audrey Côté-St-Onge, the nature of community cultural development is further examined and additional recommendations are advanced.

Definitions

According to *Le Petit Robert* and the *Oxford English Dictionary*, the word "development" denotes progress, either by expansion or by an improvement in quality. The word can be found in most contemporary conversations; it is frequently used by institutions, associations, and governments; it has even crept into the language of political power. The government of New Brunswick frequently uses the word with reference to industry, the economy, technology, and tourism. It has even attached the word to a Branch of government with nominal responsibility for "culture."

Great care should be exercised however when using the word "development," since it contains subliminal, and sometimes dangerous implications. In the expression "developing country," for instance, it becomes a euphemism for "under-development." Moreover, the expression "cultural development," particularly as it has been used by our own provincial government, can be interpreted as an ironic commentary on the cultural under-development of our province in comparison with the developed state of other provinces or regions.

Development and Communities

In recent years, municipal governments have become essential partners in the development and administration of cultural programmes. Cities such as Saint John have hired cultural affairs specialists while others have become involved in the construction of facilities and the acquisition of equipment. A few municipalities have even become organizers of major cultural events such as the Festival by the Sea (in Saint John), le Gala de la Chanson (in Caraquet) and le Salon du livre d'Edmundston (in Edmundston). This participation in "cultural activities" has been sudden and, according to the municipalities themselves, more by accident than by good planning. Municipal recreation directors have assumed the responsibilities of cultural officers, becoming instant "specialists," thrust into an area of activity with which they are largely unfamiliar. What has resulted is a rag-bag of "cultural" programmes at the municipal level which more often than not have a stronger relationship with the construction and advertising industries than with the basic needs and aspirations of individuals living in a particular community.

Yet the forms of cultural activity and cultural expression found in most New Brunswick communities are varied and diverse. In most communities, large and small, exhibitions, community festivals, fairs, and competitions are organized on a regular and recurring basis, and in many instances a variety of community-based clubs, groups, and associations organize these events.

A recent preoccupation with the stimulation of economic activity has promoted governments to regard community cultural activities as forms of consumption and ways of increasing economic return. While this is undoubtedly true, governments must also recognize a community's need for self-expression, and the fact that the people who live in a particular community can, and must, be the real creators of their own culture.

Community Cultural Development

It is in action and from action that creativity derives it true value. Culture is a process, not a product. It is the personal and collective synthesis of action. Culture results from a vision, a desire to be authentic and autonomous, to acquire a better understanding of one's self and one's society. It represents the desire to pursue one's potential and to produce opportunities for others to do the same.

In the larger social context, each community, whether geographi-

cally, linguistically or ethnically defined, creates and moulds its own culture. To do so effectively, it must listen to itself and integrate the cultural dimension, in the broadest possible sense of the word, into its economy, its environment, and its politics. In so doing, community cultural development becomes the culture of daily life and continuing education.

Co-ordination and Management

Co-ordinating community cultural activities is a provincial, regional, and municipal issue, since it involves activities which occur and organizations which function at all levels. Moreover, the impacts of cultural activities extend into all aspects of society — whether social, economic, or individual.

Unfortunately, the blended nature of cultural development activities have turned them into nightmares for government administrations. In New Brunswick, the situation is wholly inadequate. Cultural development proposals which do not fit the precise guidelines defined by the Cultural Development Branch wander from department to department trying to find a home. More often than not, a response comes as a result of a different form of cultural activity — "political pressure." Issues relating to the management of services, the construction of facilities, and the application of a fair and unbiased decision-making process thereby become "hot" items on the political agenda.

To resolve this problem, the New Brunswick government must begin to take seriously the organizations already integrated into communities and regions. It must direct research towards cultural economics, management, and administration, as well as towards training and educational methods. Our province takes great pride in its cultural heritage and revels in lofty expressions such as the "democratization" of education, the "integration" of culture into the school environment, and the "dissemination" of culture. It must begin to support words with action. By so doing, it must also ensure that the dissemination of culture is not confused with elitism, and that *cultural development does not become swallowed up by a centralized, impersonal bureaucratic system where culture becomes a product and where its progress is dependent on appropriations, grants, equipment, and the construction of facilities.*

A cultural policy must be attuned to the needs of communities. It must recognize that communities participate in the Arts; that communities welcome local artists and craftspeople; that they are the basis of a culturally-rich life. A cultural policy must not wallow

The New Brunswick government must also ensure that the dissemination of culture is not confused with elitism, and that cultural development does not become swallowed up by a centralized, impersonal bureaucratic system where culture becomes a product and where its progress is dependent on appropriations, grants, equipment, and the construction of facilities.

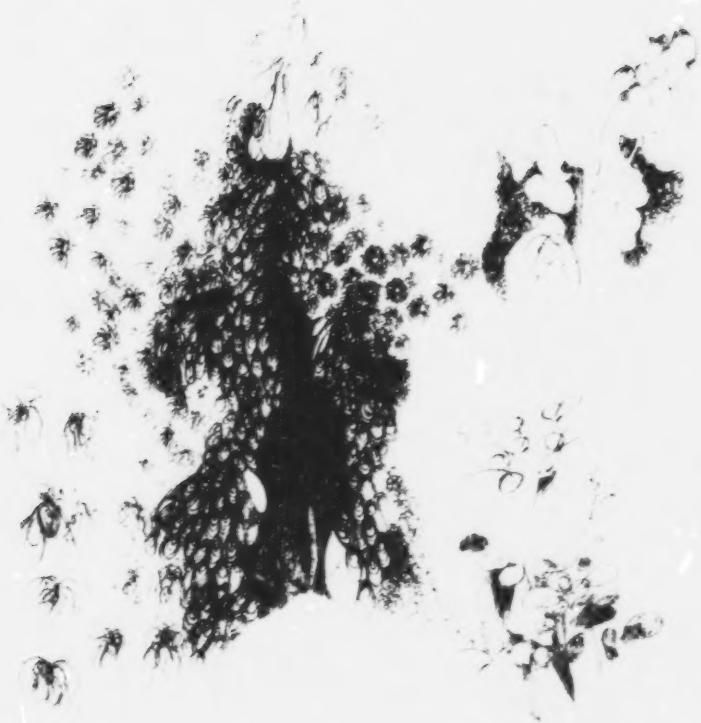
in inconsistant and misdirected actions, or condone the inaccessibility of community resources. It must be associated with original thought, expansion, and activity beyond the realm of a closed, rigid, institutional infrastructure.

Community cultural development must also be identified with the multi-dimensional development of the human being. Recognizing cultural creativity through a policy which goes beyond the constraints represented by civil servants, cliques, and random choices, means promoting workshops on creativity in all fields; it means providing methods for the dissemination of information via film and video, recordings, and radio and television broadcasts; it means spreading the word, encouraging exchanges, and enhancing community life. Only then will cultural power appear in all its forms, and cultural life become a reflection of our time and of ourselves.

The Advisory Committee therefore recommends that a New Brunswick Community Development Commission be formed, under the responsibility of the Cultural Development Branch, to coordinate and disseminate information about cultural development activities at the community level, so as to ensure that the resources required for the development of cultural leadership at the community level are provided. This Commission should include:

1) representatives of provincial organizations involved in the organization of cultural activities at the community level; i.e. the New Brunswick Arts Council, the Conseil de Promotion et de Diffusion de la Culture, Leisure New Brunswick, Association des Travailleurs en Loisirs, the New Brunswick Association of Fairs and Festivals, etc;
2) representatives of provincial government departments with responsibilities for community development; i.e. Tourism, Recreation and Heritage, Municipal Affairs and Environment, Education, Commerce and Technology, etc.;
3) representatives of municipal governments through their associations.

CONCLUSION



The need for intelligent and invigorating new governmental policies for the Arts is imperative. The matter of cultural identity in a small, economically weak province, in which two powerful language groups maintain a complex relationship with each other, must guide political purpose and action. New Brunswickers can share pride in a living heritage which incorporates a sense of history with the creative present of our artists and craftspersons. There must be a vision of unity-in-diversity, of delight in our differences, and the universal language of the Arts serves as the means to this end. Ignorance is the enemy. Poverty, both material and imaginative, is the enemy. The Arts are a world of shared knowledge and of shared wealth.

Throughout this Report the Advisory Committee has insisted that investment in the Arts offers direct, immediate, tangible returns in different sectors of our social and economic life. In the language of business, research, product development, and skilled marketing, all require medium and long-term perspectives. Those perspectives must be applied to the Arts. There has been a recognition of the necessity for entrepreneurial enterprise in the larger economy. Let us therefore encourage the same quality in our artists and craftpersons by bringing them into that big picture. This requires a shift in fundamental governmental attitudes which, if achieved, would pave the way for much more.

This Report offers recommendations for both Arts policy and administration. Policies and practices, however, are only as effective as political will can make them. The recommendations of this Report can only work well if their administration is entrusted to those in true sympathy with the objectives. The Arts community wishes to work *with* government in an active, assertive relationship among strong and talented people.

In respectfully submitting this Report for your consideration, the Advisory Committee wishes to thank you for your patience and for the interest you have already communicated to us. We know you share our belief in the good ends we seek and hope these pages offer good means for their achievement.

Art is . . . a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity.

Leo Nikolaivich Tolstoi

APPENDICES

APPENDIX 1

Schedule of Meetings
Premier's Advisory Committee on the Arts

12 December 1986
Premier Richard Hatfield announces the formation of the Premier's Advisory Committee on the Arts.

13 December 1986
Advisory Committee meets for the first time in Fredericton with Premier Hatfield present.

31 January 1987
Advisory Committee meets in Fredericton. Audrey Côté-St-Onge and Colin Mailer chosen as co-chairs.

7 March 1987
Advisory Committee meets in Fredericton. John Saunders and Paul-Emile Thériault of the Department of Tourism, Recreation and Heritage provide an overview of the arts and craft development programmes. Committee decides to organize a public forum on cultural policy.

4 April 1987
Advisory Committee meets in Fredericton. The staff members of the Cultural Development Branch, Department of Tourism, Recreation and Heritage provide information on the programmes administered by the Branch. Committee chooses dates and location of Forum '87.

2 May 1987
Advisory Committee meets in Moncton. Committee identifies issues to be discussed at Forum '87.

30 May 1987
Advisory Committee meets in Fredericton. Paul Delong of the Department of Commerce and Technology provides an overview of the Department's programmes.

4 July 1987
Advisory Committee meets with arts community in Caraquet. Discussion papers and other documentation receive final approval.

27-28 July 1987
Advisory Committee meets in Fredericton. Dean Mundee from the Department of Tourism, Recreation and Heritage provides information on the federal report on the status of the artist.

28-29 August 1987
Advisory Committee meets in Fredericton to review written submissions and to finalize schedule for Forum '87.

18-20 September 1987
Forum '87 held in Fredericton at the Centre communautaire Sainte-Anne. Premier Richard Hatfield participates in the opening ceremonies. Over 350 people attend.

3 October 1987
Advisory Committee meets in Fredericton to review the results of Forum '87. Committee decides to submit an interim report to the new government.

7 November 1987
Advisory Committee meets with arts community in Saint George. The Committee reviews the first draft of the interim report and identifies a number of working groups. Committee decides to contract two studies:
(1) an analysis of the submissions
(2) an inventory of existing programmes.

12 December 1987
Advisory Committee meets in Fredericton to review the working papers. Interim report approved.

7 January 1988
Interim report presented to Premier Frank McKenna and distributed to Forum '87 participants.

16 January 1988
Advisory Committee meets in Fredericton to review working papers.

20 February 1988
Advisory Committee meets in Fredericton to review working papers. Institut de Leadership completes its analysis of the submis-

sions received by the Committee. Roger Duval of the Department of Tourism, Recreation and Heritage completes an inventory of provincial government programmes affecting the arts and culture sector.

30 March 1988
Reception organized in Fredericton for members of the Legislative Assembly. 35 elected officials attend. Audrey Côté-St-Onge and Colin Mailer make a presentation on the Committee's discoveries and major policy recommendations.

31 March 1988
Advisory Committee meets in Fredericton to review working papers with Premier Frank McKenna in attendance.

14 May 1988
Advisory Committee meets in Fredericton to review the first draft of the final report.

24 June 1988
Advisory Committee meets in Fredericton to review the second draft of the final report.

These committee meetings were supplemented by conference calls and by meetings of various sub-committees and working groups.

APPENDIX 2

The Premier's Advisory Committee on the Arts: An Interim Report

Preface

The Premier's Advisory Committee on the Arts was created by an order in council in December 1986 to undertake a comprehensive review of cultural policy in New Brunswick. At its first meeting on December 13th of that year, the Honourable Richard Hatfield, as Premier, confirmed the Committee's membership and outlined its mandate:

a) to act as a representative of the arts community and to express its views to the provincial government;
b) to consult with the arts community to provide for the expression of its views and concerns regarding the role of the provincial government in the field of cultural development;
c) to advise the Premier on policies pertaining to cultural development.

To make this task more manageable, the Committee established two short-term goals: to undertake a review of existing programmes and to organize a public forum on cultural policy. A final report to the Premier would then follow.

The programme review has been completed and Forum '87 was held on September 18-20th in Fredericton.

The Forum was a striking success, welcomed enthusiastically by the 350 participants from all parts of the province. In addition, 128 written briefs were received, a number far exceeding the Committee's expectations and ranging from passionate personal statements to lengthy and detailed proposals from individuals and arts organizations. The Forum itself ended with a standing ovation, directed at the Committee but more properly expressing the conference's sense of a united purpose and clear direction. There was true consensus on major issues, despite the very diverse backgrounds of those attending, leading one journalist to accurately report that "they arrived as strangers, separated by professional disciplines, specific individual and group interests, demands and grievances. Fourteen hours later, they emerged from Forum '87 remarkably unified, energized and politicized" (Christina Sabat, *The Daily Gleaner*, September 26th).

For the Premier's Advisory Committee to possess the moral authority to fulfill the first part of its mandate and *represent* the arts community, it was absolutely necessary to have our status confirmed by Forum '87. That authority was specifically conferred upon the Committee by acclamation at the conference and we are honoured by the confidence of those whose hopes we share.

In this short interim report we have summarized the central policy conclusions of Forum '87 and the accompanying briefs. It offers both a "sense of the meeting" and a brief guide to the general direction our final report is likely to take.

The Arts in New Brunswick: Towards a Working Definition

Public policy towards the arts must rest upon a firm understanding of what the term includes. Distinctions can be drawn between "fine" (high) and "popular" (low) art forms, between "arts" and "crafts," between "performing" and "primary" artists — and so on. Like "culture," the boundaries of the "arts" elude simple agreement. Yet to totally reject such distinctions is crass, for they represent the search for enduring imaginative values, the need to recognize the best and most sustaining imaginative elements in any culture. In a small province like New Brunswick, however, with its two languages and scattered population of diverse ethnic background, any governmental agency designed to support and encourage the arts simply cannot impose a rigidly elitist view of what the arts represent. To do so would be to create a small favoured group in isolation from the wider "arts community." Cliques and competing factions would inevitably result. We cannot afford this in New Brunswick.

Our working definition of the arts should therefore be wide and inclusive; it should recognize the separating and fragmenting tendencies within our provincial culture and vigorously support a view of the arts which stresses common ends through common means. This is not merely a pious intent but a first principle for an effective governmental policy on the arts in New Brunswick. It was supported at Forum '87 by acclamation.

We must undoubtedly support our finest artists, for they are our greatest resource. *But this should be in the context of urgent attention to broader structural needs. For example, music, dance, the visual and tactile arts, drama, writing, can only flourish, when the means exist to reach an audience.* Individual artists and craftspersons will be served best by creating new opportunities to dis-

Our working definition of the arts should therefore be wide and inclusive; it should recognize the separating and fragmenting tendencies within our provincial culture and vigorously support a view of the arts which stresses common ends through common means. ... But this should be in the context of urgent attention to broader structural needs. For example, music, dance, the visual and tactile arts, drama, writing, can only flourish, when the means exist to reach an audience.

play their work, to perform, for their books to be published. Tours, festivals, exhibitions, publishing programmes can be integrated by long-term planning so as to enlarge greatly both artistic expression and community involvement. Audiences can be built if they can be reached.

At present, programmes are limited, often ad hoc, and do not permit long-term planning.

The better our sense of common goals, the better organized, the better informed about the creative life of our province, the more innovative, expansive, and self-sustaining we can be. *At present, programmes are limited, often ad hoc, and do not permit long-term planning.*

Government Departments and the Arts: Division and Indecision

Too many dispersed, random, and isolated initiatives have resulted from this lack of co-ordinated effort. Artists, craftspersons, and their "delivery systems" (galleries, theatre managements, book publishers, etc.) represent vigorous possibilities for growth, while their ability to promote and market the province's "image" at home and at large has hardly been recognized.

Arts policy in New Brunswick has not only been timid and inadequate. It has also failed to recognize the very broad impact of the arts in our society. The arts give vivid expression to our general culture; they are the means by which we know ourselves and are known by others. Furthermore, the arts community is an underutilised and potentially potent sector of small business, with great influence on the creating of an "image" for the province. It is arguable, for instance, that Lucy Maud Montgomery has been more valuable to Prince Edward Island "industrially" than nuclear power to New Brunswick. Her value, moreover, apparently increases with time, an indefinitely renewable resource.

Arts activities already engage several departments of government. Tourism, Recreation and Heritage, Education, Advanced Education, Commerce and Technology, Labour, and the Cabinet Secretariat are all involved with the arts in either the purely "cultural" or "industrial" senses, though irrational barriers to arts enterprises exist within some of these departments. Commerce and Technology denies small business loans to arts enterprises; Tourism cannot acknowledge that books about our province and its heritage are part of its promotion; Education makes an insufficient commitment to the development of the arts. (Indeed, arts education was a primary concern of Forum '87).

Too many dispersed, random, and isolated initiatives have resulted from this lack of co-ordinated effort. Artists, craftspersons, and their "delivery systems" (galleries, theatre managements, book publishers, etc.) represent vigorous possibilities for growth, while their ability to promote and market the province's "image" at home and at large has hardly been recognized.

This is a serious omission, based upon narrow perspectives. As

long as governmental assistance to the arts is confined to an underfunded, politically weak section of a large department, or to ad hoc, unpredictable, and largely token gestures by other departments, no real improvement is likely.

Arts Policy and a Share in Decision-Making

There has been a major revision of arts policies throughout Canada, at both provincial and federal levels, since the last review of New Brunswick policies took place in 1975. Functioning arts councils in Saskatchewan, Manitoba and Ontario now offer different models in action, while the radical reassessment of the Canada Council's relations with the Department of Communications vis à vis arts funding, carried out between 1984 and 1986, led to an extended airing of the whole "cultural industries" debate. Abundant informed documentation now exists upon which policy can be founded.

We are no longer edging forward in the dark but are very well positioned to take advantage of this wealth of experience and information. The timing is right for a genuinely imaginative policy initiative.

Forum '87 itself, and brief after brief submitted to the Advisory Committee, made clear the frustration of the New Brunswick arts community with our previous provincial government's failure to respond to these changes, or even apparently acknowledge them. Greater participation by the arts community in both policy-making and implementation, through advisory councils, assessment juries, continuing review bodies and the like has worked well throughout Canada.

By such means, arbitrary and demoralizing political decisions can be avoided; the sense of common purpose, the quest for fairness, can be demonstrated; executive actions can have the benefit of sensitive and forceful advice. *Above all, the arts community is convinced that effective arts policy can only exist when it is forged in partnership with artists and craftpersons themselves.*

As a consequence, Forum '87 participants unanimously recommended that an autonomous New Brunswick Arts Council – of necessity differentiated from the existing Council – should be formed, composed of, and selected by members of the arts community itself to inform and advise the responsible minister directly and to assist in the implementation of programmes. Such an Arts Council would by definition be an active body, sharing in the development and presentation of arts in our province.

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Above all, the arts community is convinced that effective arts policy can only exist when it is forged in partnership with artists and craftpersons themselves.

A Single Ministry for the Arts

The arts are too central and too deeply implicated in our lives to be made the responsibility of a dwindling sub-section of a large Department like the present Cultural Development Branch – which in staff and funding (in constant dollars) has shrunk by almost a third in the past four years. The message conveyed by the previous government to the arts community was plain, unambiguous, and deeply dispiriting.

The logic of Forum '87 and its accompanying briefs pointed inexorably to the creation of a single ministry of government with responsibility for arts and cultural development. Only by this means could the present range of governmental departments affecting the arts be co-ordinated and strong programmes developed. The effectiveness of such a ministry would, however, entirely depend upon a Cabinet decision to recognize the place of the arts in other ministries and hence in their budgets and purchasing policies.

Such a ministry could also serve as an effective liaison with federal arts agencies and their programmes. Pressure on the basic provincial arts budget can be relieved by this means, as it is very clear that federal arts funding sources are under-exploited in New Brunswick.

A single ministry should treat the arts in New Brunswick as a banner for the province, to be sustained, marketed and promoted as part of the general effort to raise awareness of our identity – and of course our merits. The "quality of life" in New Brunswick matters first to ourselves. But neither tourists nor "high-tech" industries are easily attracted to what may be falsely perceived as a depleted culture. *The arts are too central and too deeply implicated in our lives to be made the responsibility of a dwindling subsection of a large Department like the present Cultural Development Branch – which in staff and funding (in constant dollars) has shrunk by almost a third in the past four years. The message conveyed by the previous government to the arts community was plain, unambiguous, and deeply dispiriting.*

Funding for the Arts

A policy almost entirely composed of scattering small grants offers only token support and temporary relief. Long-term planning is impossible. Arts organizations are thus trapped in an annual "welfare cycle," because they cannot invest in the future and in greater self-support.

Such a policy also has the pernicious effect of creating an impression, in the minds of some civil servants, artists, and craftpersons alike, that *this is the only available funding method* – a method, furthermore, wide open to political abuse.

Arts funding in Canada has evolved into a partnership between audiences, governments, private patrons, and entrepreneurs. A strong governmental commitment to the arts in New Brunswick,

intelligently directed, would seek out far more flexible and imaginative funding arrangements and sources. Grants will still be essential, but joint-funding schemes, loans and loan-guarantees are appropriate in many instances where a return on investment can be anticipated in the longer term. Municipal governments could be encouraged to offer greater direct sustaining support for the arts. *Once the importance of the arts within our general pattern of small business and employment is acknowledged, such financial arrangements follow logically. They would allow for a far greater spread of government funding through different departments and make long-term structural planning possible for both individuals and organizations.*

Arts funding can be immediately enhanced by firm local preference purchasing policies by government departments — thus requiring no "new money" — and by the diversion of Lottery revenue to arts programmes. The failure of the previous administration to negotiate a federal-provincial cultural sub-agreement was also a major opportunity deferred but not lost. Such agreements have given powerful stimulus to arts programmes in other provinces and New Brunswick's failure to act is only indicative of inertia and neglect. *Forum '87 was united in calling for serious negotiations towards a federal-provincial cultural sub-agreement to proceed as soon as possible, with the Premier's Advisory Committee represented at the talks.*

Finally, we wish to stress that the arts community in New Brunswick is not composed of financial innocents — a common delusion unfortunately — but of people who have learned to survive on very tight budgets. The whole thrust of this interim report, and of the final report to follow, is to insist that the arts in New Brunswick are not a decorative option, but are deeply entwined in the fabric of our workaday lives. A funding partnership between government and the arts community is both desirable and possible if the political will is there. We hope and believe the good will is there already.

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APPENDIX 3

Recommendations concerning the Status of the Artist in New Brunswick

The document entitled *The Status of the Artist: A Discussion Paper* was prepared by the Arts Policy Branch of the Department of Communications between April 30 and May 2, 1986. The report confirms that, as early as 1977, a delegation of Canadian artists was working with UNESCO and the International Labour Organization. The recommendation of this collective undertaking is clear and specific: "... [to] develop a broad program of measures designed to recognize and improve the position of artists in society." (p. 2) And later in the text:

> The Belgrade Convention on the Status of the Artist, the product of these deliberations, was signed in 1980 by 159 UNESCO member states including Canada. The Convention addressed four practical concerns of artists:
> – education and training;
> – social status;
> – employment, living conditions, professional and trade union associations; and
> – cultural policy and participation. (p. 2)

In 1981, the Federal Cultural Policy Review Committee made these comments concerning the Belgrade Convention:

> We are suggesting there must be a change in attitude and that the artistic professions must be placed on the same footing as any other honourable and vital vocation. When creative activity is diminished because many artists are unable to earn a decent living, something is lost to us all, and our entire culture fails to fulfil its promise. (p. 3)

It is essential to ensure that Canada respects its firm commitment to the principles ratified in this Convention.

In August 1986, under the patronage of the Honourable Flora MacDonald, the Report of the Task Force on the Status of the Artist, also entitled *The Status of the Artist*, was published. Representatives of various artistic and cultural sectors throughout the country had the opportunity to present their requests and observa-

tions. Around thirty participants constituted the New Brunwick delegation.

The principal grievances which emerged from the meetings as a whole can be summarized in the following fundamental points:

> — the artistic profession is neither understood nor appreciated by the public; it is perceived as marginal, and perhaps not at all as a profession of value to society;
> — it is not viewed as a source of livelihood, and even less so as a profession;
> — a public perception has been formed that artists are shiftless, irresponsible characters whom society would do best to avoid;
> — the education system and the media have an essential role to play in informing and educating the public in this regard;
> — arts education should figure more prominently in the formal education system in each province; these disciplines are currently relegated to a minor role in our schools.

A consensus was reached on a general hope, expressed as follows:

> Only when Canadians become more aware of the extensive contributions made to our society by the artistic profession will efforts for professional recognition become a reality in our national life. (p. 60)

Two definitions are necessary at this point to clarify what is meant by the terms "artist" and "status." These are provided in *The Status of the Artist: A Discussion Paper:*

> "Artist" is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association. . .
>
> The word "status" signifies, on the one hand, the regard accorded to artists, defined as above, in a society, on the basis of the importance attributed to the part they are called upon to play therein and, on the other hand, recognition of the liberties and rights, including moral, economic and social rights, with particular reference to income and social security, which artists should enjoy. (p. 3)

Consequently, the primary goal of a status for the artist consists in developing an action plan which would result in improving the conditions of artists in this province, regardless of the discipline in which they work. The general objective, based on attainable and practical recommendations, should be to bring about measurable improvements in the quality of life of New Brunswick professional artists.

In this light, a federation representing the cultural and artistic organizations and associations in New Brunswick would constitute the first step towards the recognition of a professional status for artists, provided of course that such a federation was duly recognized by the various governmental levels, both provincial and federal.

Several essential practical aspects relating to the living conditions of the artist must benefit from legal recognition in the area of basic rights. These include chiefly the right to job security, equal pay for equal work, the right of the artist to full citizenship, a certain protection from taxation or the availability of tax shelters, and the right to an income tax exemption spread over a five-year period, similar to a program already developed and applied to small and medium-sized business (SMB).

Bill 90, sponsored by the Québec Department of Cultural Affairs, also deals with the status of the artist, and includes recommendations for the recognition of a professional artists' association, a collective agreement, and collective bargaining rights.

The Federal Review Committee's document mentioned above further proposes recommendations relating to copyright, certain social benefits, occupational health and safety, improvement of arts education in the schools and professional arts training in our universities, and a recognition of the artist's right to freedom of artistic expression.

Several of these claims are now taken for granted and are no longer disputed in numerous other sectors of the job market. In relation to the professional status of the artist they would ensure artists their rightful place in society. Not until these factors are translated into legislation will professional artists become fully established in society and thereby obtain recognition of their work, their creativity, and their contribution to the cultural development and intellectual advancement of the country. These elements are necessary for the vitality and progress of any nation, as a guarantee of the preservation of its cultural and artistic heritage.

Roger F. Cormier

APPENDIX 4

Cultural Development Branch
Operating Budget 1975-1988

	1975-76	1976-77	1977-78	1978-79	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86	1986-87	1987-88	1988-89
Personnel	89,200.	92,200.	99,000.	89,900.	124,700.	135,000.	148,800.	175,200.	199,200.	219,100.	230,300.	235,800.	245,330.	251,000.
*Other Services	13,500.	159,500.	315,100.	340,600.	357,400.	459,000.	541,200.	38,700.	40,200.	31,300.	32,800.	34,300.	36,500.	53,700.
Material and Supplies	4,600.	8,400.	11,500.	12,200.	13,600.	13,600.	14,700.	15,400.	21,100.	8,100.	8,400.	8,700.	6,886.	7,300.
Property and Equipment	3,000.	6,500.	6,500.	3,500.	3,700.	3,700.	4,000.	4,400.	2,000.	12,000.	12,500.	13,100.	31,384.	12,200.
Grants														
Reg. Programmes	16,900.	125,000.	–	–	–	–	10,000.	605,900.	604,200.	598,900.	814,100.	548,000.	594,700.	747,900.
Cap. Projects	–	–	–	–	–	–	–	–	–	–	–	500,000.	250,000.	50,000.
Other	–	–	–	–	–	–	–	–	–	–	–	–	–	
TOTAL	127,200.	391,600.	432,100.	446,200.	499,400.	611,900.	721,700.	840,100.	866,700.	869,900.	1,098,100.	1,339,700.	1,165,100.	1,122,100.

*From 1975-76 to 1981-82, the budget for grants and purchases for the New Brunswick Art Bank and the New Brunswick Book Bank was partially contained under the designation "Other Services." The budget for the Art Bank was transferred to "Materials and Supplies" in 1982-83, and to "Property and Equipment" in 1984-85.

Source: *Main Estimates*, Province of New Brunswick, 1975-1988

Cultural Development Branch
Expenditures 1975-1988

	1975-76	1976-77	1977-78	1978-79	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86	1986-87	1987-88
Personnel	74,064.	82,791.	79,040.	99,474.	117,161.	134,210.	173,027.	188,131.	259,039.	247,595.	267,059.	248,545.	259,118.
Other Services	18,448.	14,374.	16,741.	19,327.	25,483.	32,403.	36,408.	48,898.	52,064.	52,064.	48,241.	48,975.	54,264.
Materials and Supplies	1,588.	3,620.	15,581.	6,865.	11,514.	6,147.	9,130.	12,425.	7,004.	5,205.	6,530.	6,019.	10,276.*
*Property and Equipment	4,519.	817.	751.	1,360.	4,275.	1,519.	* 13,238.	11,142.	11,259.	11,683.	10,047.	10,096.	28,177.
Grants													
Reg. Programmes	78,297.	288,784.	280,354.	337,153.	392,696.	436,997.	525,923.	615,935.	658,876.	918,214.	844,053.	785,300.	1,193,253.
Cap. Projects	–	–	–	–	–	–	–	–	–	–	–	500,000.	410,000.
Other	100.	–	–	–	–	–	–	–	–	–	–	–	–
TOTAL	177,016.	390,566.	392,467.	458,170.	551,129.	611,276.	757,726.	876,591.	988,242.	1,234,761.	1,175,830.	1,598,935.	1,965,364.

*In 1981-82, purchases for the New Brunswick Art Bank were listed under "Property and Equipment." Prior to that year, purchases for the Art Bank were indicated with grant expenditures.

Source: *Public Accounts*, Province of New Brunswick, 1975-1987

APPENDIX 5

Citizens and representatives of the Arts community in New Brunswick have long recognized the need for: (1) a strong provincial commitment to the Arts and culture and (2) a place within the structure of the provincial government where artistic and cultural activities and concerns might be focused for support and further development.

At the New Brunswick conference on the State of the Arts (May 31, 1969) and at numerous provincial, regional, and national meetings of artists and artistic organizations since then, these needs have only been more urgently underscored.

To meet these needs, to facilitate the coordination of artistic and cultural activities in the Province of New Brunswick, and to provide active leadership at the provincial level in artistic and cultural concerns, immediate government action is required and we therefore recommend:

1. That the Department of Youth be renamed the Department of Culture, Youth and Recreation in order to give cultural and artistic concerns a clear and visible place within the structure of the provincial government.
2. That within the proposed Department of Culture, Youth and Recreation there be established an office of Cultural Services, headed up by an appropriately high level senior appointment.
3. That an Advisory Board, representative of all the Arts and of all the areas of the Province, be created. Included among the membership of the Board must be persons actively involved in the Arts at the professional, university and community levels.
4. That legislation to this end be introduced at the next session of the Provincial legislature.

Thomas J. Condon
Chairman, Steering Committee
Conference on the Arts

October 10, 1973

APPENDIX 6

Project Grants Awarded by the Manitoba Arts Council 1983-1984

Project grants are available to artists in all disciplines to assist with expenses incurred during the completion of short-term projects. Grants are considered for projects which assist in the development of the artist, and can include short-term study; attendance at workshops and seminars where the creative/performance ability of the artist is developed; for exhibitions of work; travel for specific purposes related to current work of the applicant; for project costs to develop a body of work.

Dance

Patti Caplette, towards expenses of transportation and master classes for dance studies in New York.

Alain Charron, in support of his dance studies in Europe.

Roxanne Frechette, to attend the Banff Centre's management course for arts administrators.

Betty Jean Harless, to assist with dance studies at the Toronto Dance Theatre and Pavlychenko Studio, Toronto.

Joost Pelt, towards his attendance at the Dance in Canada Conference in Saskatoon.

Gérard Théoret, to assist his choreography studies in Europe.

Karen Unsworth, towards studies with choreographer and teacher Dan Wagoner in New York.

Diane Zurowski, towards her dance studies and auditions in Europe.

Literary

Diana Brandt, to attend the Women and Words Conference in Vancouver.

Debbie Holmberg-Schwartz, to attend the Women and Words Conference.

Jan Horner, to attend the Women and Words Conference.

Angela Hryniuk, to attend the Women and Words Conference.

Nick Mitchell, to attend the Saskatchewan Writers/Artists summer colony at St. Peter's College.

Patricia Sanders, to attend the Publishing Workshop at the Banff Centre.

Jacqui Smyth, to attend the Advanced Fiction Class at the Saskatchewan School of the Arts.

Music and Opera

Richard Burleson, in support of his project to record a selection of Renaissance lute music and songs.

Giselle Fredette-Fowler, to attend the summer program of the Musical Theatre Division at the Banff School of Fine Arts, Banff, Alberta.

Paul Gravett, to attend piano studies at the Aspen Music School, Aspen, Colorado.

Roberta Janzen, towards her cello studies with Eric Wilson in Vancouver.

Juliette Marczuk, in support of classical guitar instruction with Norbert Kraft in Toronto.

Diana McIntosh, for travel assistance to England to present concerts featuring Canadian contemporary music, including four of her works.

Harold Micay, to attend the Guitar Master Class at the Banff School of Fine Arts.

Theodore Oien, to attend the Robert Marcellus Clarinet Master Class at Northwestern University in Evanston, Illinois.

Linda Patterson, in support of her French Horn recital at the Winnipeg Art Gallery.

Larry Roy, to attend the Jazz Workshop at the Banff School of Fine Arts.

Victor Schultz, in support of his performances at Canada House in London, England and at the Canadian Cultural Centre in Paris.

Karl Konrad Toews, in support of cello studies at the Meadowmount School of Music, New York.

Thomas Wiebe, to attend the Banff School of Fine Arts to participate in the Special Studies for Gifted Youth-Cello Program.

Theatre

William Harrar, to assist with expenses related to the workshopping of his play through the Playwrights Development Program.

William Horrocks, towards travel costs to Saskatchewan for research for a play on John Diefenbaker.

Michelle Lagassé, to attend the Theatre Craft/Design (Year II)

course at the Banff School of Fine Arts, Banff, Alberta.

Rory Runnells, to attend the opening week of the second session of the Playwrights Workshop at the Banff School of Fine Arts.

Visual Arts

Jane Adams, towards material costs related to a show of her work at the Thomas Gallery.

Terryl Atkins, towards material costs of her photographic projects.

Shawna Balas, to produce a painted canvas mural whose subject matter is three apartment blocks, each having fourteen windows and each window dealing with an element of the psychology of man.

Scott Barham, towards material costs related to a show at the Thomas Gallery.

Gisèle Beaupré, to work on a series of large etching and lithographs, and towards framing costs of a show at Ace Art.

Sheila Butler, towards expenses of shipping her work to Montreal for exhibit at Optica Gallery.

Kelly Clark, towards expenses of framing his work for exhibit at the Frances Street Gallery.

Shane Davis, towards materials to produce work for a show at the Thomas Gallery.

Steven Gauley, towards the preparation and mounting of a one-person show at the Cardigan/Milne Gallery.

Franklyn George, to work on a series of large paintings and works involving a combination of sculpture and painting.

Larry Glawson, towards costs of framing his work for exhibit at Ace Art.

Ronald Gorsline, to work on a series of paintings and drawings which will be larger in scale than his previous work.

Joanne Jackson Johnson, towards costs of photographic materials in preparation for a show at Gallery I.I.I.

Richard Karpyshin, towards expenses related to exhibits of his work at the Prime Gallery in Toronto and the Sutton Gallery in New York.

Wanda Koop, towards installation costs related to the exhibition of her 8' x 12' painting of "Building in the Pool of the Black Star" in the Manitoba Legislative Building.

Patrick Mahon, towards tuition and basic materials for a summer printmaking studio course at the School of Art, University of Manitoba.

Valerie Metcalfe, to attend the New York Experimental Glass

Workshop in New York City.

Debra Mosher, towards costs of framing her work for exhibit at Plug In.

Marianne Muirhead, towards expenses of her one-person show at the London Regional Art Gallery, London, Ontario.

John Nutter, to attend the New York Experimental Glass Workshop in New York City.

Virginia Page-Jahne, to attend the Tapestry-Architectural Aspects course at the Banff School of Fine Arts.

Diane Perkins, towards the design, manufacture and testing of plaster molds of various shapes and to develop a porcelain recipe suitable to this production method.

Shariff Salakoh, towards material costs of preparing works for exhibit at Ace Art and Plus In.

Elma Schumacher, towards the purchase of materials to produce work for a show at the Angel Art Gallery in Toronto.

Orville Speirs, to attend the National Conference for the Education of Ceramic Arts in Boston, Massachusetts.

Marilyn Stothers, to attend a quiltmakers workshop on hand colouring of fabric at the Ohio Cultural Arts Center in Columbus.

Eva Stubbs, towards costs of materials in preparation of a one-person exhibit at Gallery I.I.I.

Suzanne Sutcliffe, towards material costs and expenses of mounting an exhibit at the Thomas Gallery.

Harry Symons, for continued work on his drawings and oil paintings.

Ione Thorkelsson, towards the purchase of materials to continue her experimentation with glassblowing.

Thorie Hinds Thrien, to work on paintings and drawings which will go beyond her discoveries and explorations to date and which will involve certain images, forms and colours for use in an iconographic way.

Joanne Vanderhorst, to attend the Haystack Mountain School of Crafts in Deer Isle, Maine.

Slobodan Vujovic, towards material costs of producing new works for exhibit at the University of Illinois at Chicago, and for expenses of mounting a show at Alliance Française du Manitoba.

Marsha Whiddon, towards costs of framing her works for exhibit at the Cardigan/Milne Gallery.

David B. Williams, towards materials required to produce two large acrylic paintings.

Winnipeg Broadcast Awards, for the artist's fee to commission a limited print edition for the awards.

Film

Douglas Culliford, towards the production of "Blown Ice," a black and white dramatic film.

Gerry Kisil, to attend the Video/Culture Canada Conference in Toronto.

Franca Miraglia, towards travel expenses to Toronto in connection with her work on a film about Arnold Spohr and the Royal Winnipeg Ballet.

Source: *Annual Report*, Manitoba Arts Council, 1983-84.

APPENDIX 7

Education and the Arts

The history of cultural development in New Brunswick cannot be described without devoting substantial attention to education. The Department of Education has been the arena of sociological change in our province, a privileged site for claims relating to religious and linguistic rights.

Terms such as "reorganization," "core curriculum," and "reforms" were loudly proclaimed along with the slogan "equal opportunity" during the 1960s. This effort to re-organize the New Brunswick school system led to sweeping initiatives province-wide, to the establishment of consolidated schools, to the formation of the Université de Moncton and its campuses, and to the re-organization of community colleges for vocational and technical training.

What resulted was a dualistic system of education, addressing each of the recognized linguistic groups. This in turn gave rise to more visible participation by parents' committees by way of home and school associations, school boards, teachers' associations, and cultural groups such as the Conseil de Promotion et de Diffusion de la Culture and the New Brunswick Arts Council, and eventually to calls for public consultations in education-related issues.

From the very beginning, the Department of Education has demonstrated a special concern for making education available to the largest possible number of people. It offers a diverse range of training programmes and, as a result of the reforms of the 1960s, a qualified, certified teaching force.

The cultural influence of schools has undoubtedly helped to improve the cultural life of our communities. Schools have become the channel to promotion and social mobility, and education has become a condition for personal success. In addition, the educational system has enabled society to adjust to the industrial and technological world. Yet the results of this process have contained obvious and serious ambiguities since our schools have perhaps unwittingly promoted an unbalanced, incomplete, and sometimes dehumanized form of human development.

Today, our educational system must acquire some of the broader perspectives of cultural development.

Under its legal mandate, the Department of Education, which is responsible for identifying the goals and related objectives of education, influences the instructional programme. As part of this

mandate, it must ensure that culture and the Arts are at the core of education. Unfortunately, the educational system's organizational changes have never represented an adequate fulfillment of its cultural responsibilities, owing to its inability to define cultural development or the function of the Arts and Culture.

Currently it is very difficult to perceive a cultural dimension within the educational process. One of the major causes is of course a lack of cultural awareness on the part of the numerous persons responsible for the total development of the child.

Cultural Thought — Educational Thought

An understanding of broad cultural issues is necessary before considering the current problem of cultural integration in the school environment; it includes pedagogy (teaching methods and programme content) and the cultural activities of the various parties involved, whether they be departments, managers, the Arts community, or cultural and educational institutions and organizations.

Currently it is very difficult to perceive a cultural dimension within the educational process. One of the major causes is of course a lack of cultural awareness on the part of the numerous persons responsible for the development of the child. It is still feared, for instance, that investing school time in Arts programmes will be detrimental to traditional exam-based success or will limit the knowledge required to pursue a vocation. Yet, the more children are subject to the influence of their environment, the more their identities and cultural development are permeated by it.

A New Educational Paradigm

Creative education directed towards the total development of the individual should correspond with who the person is, not what we think he or she must be or should do in response to various expectations. Creative education avoids moulding young persons in terms of their effective integration into an existing production mechanism. Education has the power to create completely integrated, authentic human beings, truly independent and creative thinkers, capable of participating in progress, with a sense of life, with a certain social creativity, with the capacity for inventing new perspectives and new models.

Total education requires an educational approach concerned with the constant creation of the individual, with the cultivation of the real individual: knowledge of the self and one's environment, self-development, self-identity, openness to others. This is the foundation of culture.

Currently, no common philosophy promotes the cultural development of the child. In fact, *the lack of creativity in teaching goes so far as to ignore the integration of cultural aspects of life into the curriculum.* Programmes do not take into account cultural changes in the school environment, even those generated by the advent of the computer age. The introductory computer programme, to give just one example, is limited to non-creative uses. Yet today's culture is characterized by access to information, and computerized methods are part of everyday life. Computers offer, in a new language, new creative opportunities.

Currently, no common philosophy promotes the cultural development of the child. In fact, the lack of creativity in teaching goes so far as to ignore the integration of cultural aspects of life into the curriculum.

At present, programmes too often reflect conventional models of dependency and conformity, at the expense of dynamic models which call for autonomy, creativity, innovation, and the modern taste for risk-taking.

Certain aspects of the present educational approach also cause a blockage. The various competitive features which characterize teaching, for instance, cultivate an inventory of facts instead of reflection, and sector-based memorization instead of broad comprehension. They emphasize external glory, prizes, trophies, honour rolls, and rewards which inflate prestige, rather than support personal motivation.

The uniformity which results from teaching by objectives, which divides up and dissects the content to be absorbed, deprives the subject of all its meaning in relation to the general nature of a discipline and its reason for being part of the young person's education. The flagrant lack of creativity involved in formula approaches is also deplorable.

Limiting instructional material, in support of teaching by objectives, prevents openness to different points of view. It often blocks any real interaction in the learning process, encourages excessive concentration on notional content, and leaves little room for the cultural thought. It is important, for instance, for us to understand our ethnic origins, but it is also vital for us to discover and appreciate the richness of our differences. The instructional material should satisfy this dimension of learning.

Staff and Teacher Training

Promoting cultural awareness on the part of the managers is essential to ensure the design of adequate curricula and the hiring of culturally-aware teachers. All managerial staff in decision-making situations, whether they work inside or outside the school, as school board employees, school principals, teachers, or even stu-

Currently, a lack of understanding separates departments within the educational training system. Courses in aesthetics, Art appreciation, and cultural expression centered on Art and language are seldom an integral part of preparation for teaching.

dent council members, can weaken, and sometimes prevent a creative initiative aimed at cultural integration.

How can we hope for the school environment to prepare minds to value Art and creativity when the lack of a cultural policy and the absence of an effective infrastructure prevent this from happening? In short, the lack of awareness and absence of an infrastructure affects general attitudes towards learning. Socio-economic pressure, overworked teachers, and increased class size all act to the detriment of creative and more humane learning relationships.

Teachers teach what they are more than what they know. It is what the teacher is which counts: his or her creative zeal, degree of awareness, and desire to help students express originality. What the teacher knows is not sufficient to transmit cultural knowledge.

In order to be in a position to complement the prescribed curriculum through creativity and promote a real learning bond with the children, teachers would do better to understand and apply a teaching approach inspired by cultural integration in the school environment.

Unfortunately, neither the Department of Education, which is responsible for the in-service training and professional development of the teaching staff, nor the province's universities, show significant concern for *cultural training*.

The initial and in-service training of teachers affects the teachers' philosophy of education and teaching activity. All too often, this type of learning is not centered on the training of educators but on providing notional content for various academic disciplines. Eventually it has repercussions on the orientation and quality of teaching, and atrophies the total cultural development of the child.

Currently, a lack of understanding separates departments within the educational training system. *Courses in aesthetics, Art appreciation, and cultural expression centered on Art and language are seldom an integral part of preparation for teaching.* Rather, an emphasis is placed on pseudo-skills, on an intellectual knowledge of Art — an emphasis which incidentally tends to produce poor performers rather than genuine educators. It is therefore essential to integrate more rigorous teaching skills into the initial training of teachers, including cultural and artistic training, while also providing ongoing, complementary professional development.

The Arts Community and the School

Schools which are open to the Arts community and Arts communi-

ties which are interested in schools share joint responsibility for the cultural development of the child. At present, mechanisms for such complementary action are deficient. Consultation for the purpose of identifying objectives, content, and resources for Arts activity in the school environment, is an essential part of productive co-operation.

Artists who wish to be an integral part of the school environment and guest artists who tailor their art or artistic resources for schools should be able to use a creative teaching approach to serve this purpose. Artists who are interested in sharing their lives as artists with young people in the schools must also realize that they need training in order to be as effective as teachers as they are as artists.

True artists know that creative freedom does not exclude discipline, technique, or guidance. In fact true artists are themselves products of a well-rounded education. Through their work, artists transmit expressions of their cultural experiences, hence the importance of adequately preparing artists to work in the school environment and of choosing them with a view to enriching teaching.

True artists know that creative freedom does not exclude discipline, technique, or guidance. In fact true artists are themselves products of a well-rounded education.

Cultural Agencies

Cultural action in the school environment is one objective of the development plans of the existing network of Arts councils and sociétés culturelles. Although this priority reflects an awareness of the importance of cultural exposure for young people, too often action is limited to the promotion or presentation of a performance. However, some councils do make concerted efforts to open up the school to the community and the community to the school by establishing new ties of co-operation with the school boards. These attempts to develop better co-operation among the Department, the schools, the school boards, and the local Arts councils and sociétés culturelles should be encouraged and strengthened.

Audrey Côté-St-Onge

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